THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for January, 1916

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PRESIDENT S. Hirayama | MANAGER Y. Nakatsuka | EDITOR Dr. J. Ingram Bryan

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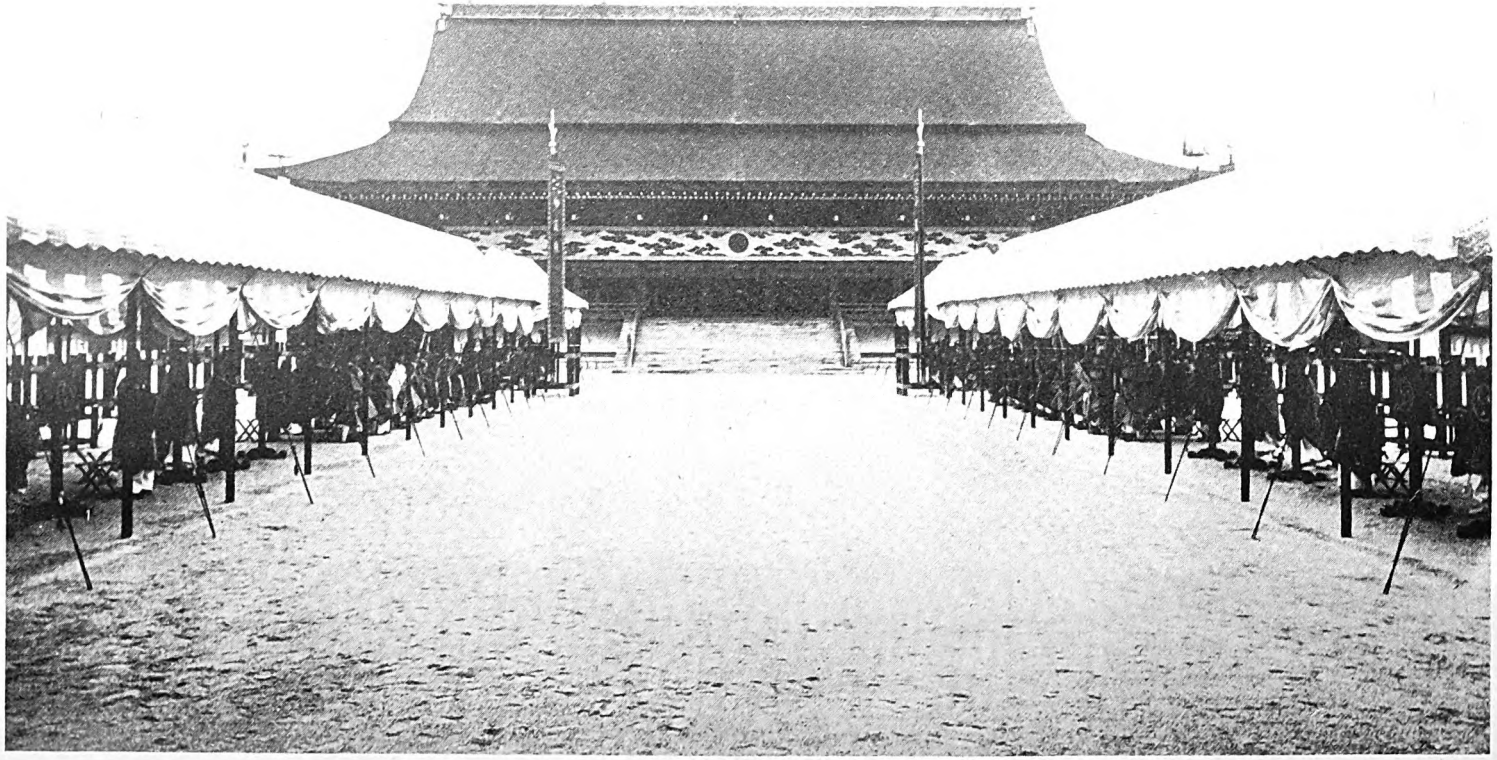

THE SHISHIIDEN PALACE, WHERE THE IMPERIAL CORONATION TOOK PLACE

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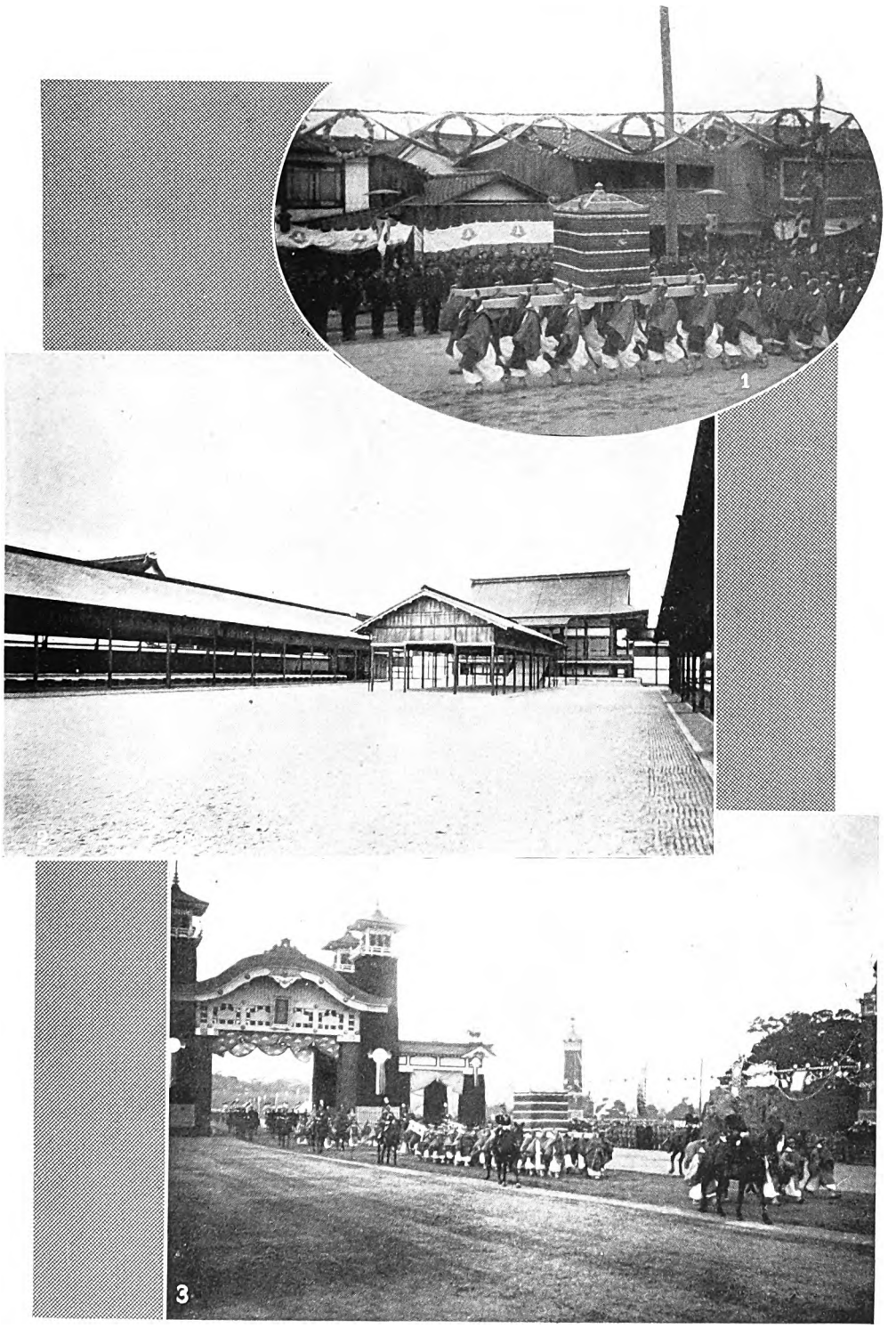

1. THE KASHIKODOKORO, OR SHRINE OF THE IMPERIAL ANCESTORS, ARRIVING AT KYOTO 2. THE SHUNKODEN, WHERE THE IMPERIAL SHRINE WAS HOUSED IN KYOTO 3. THE KASHIKODOKORO LEAVING TOKYO

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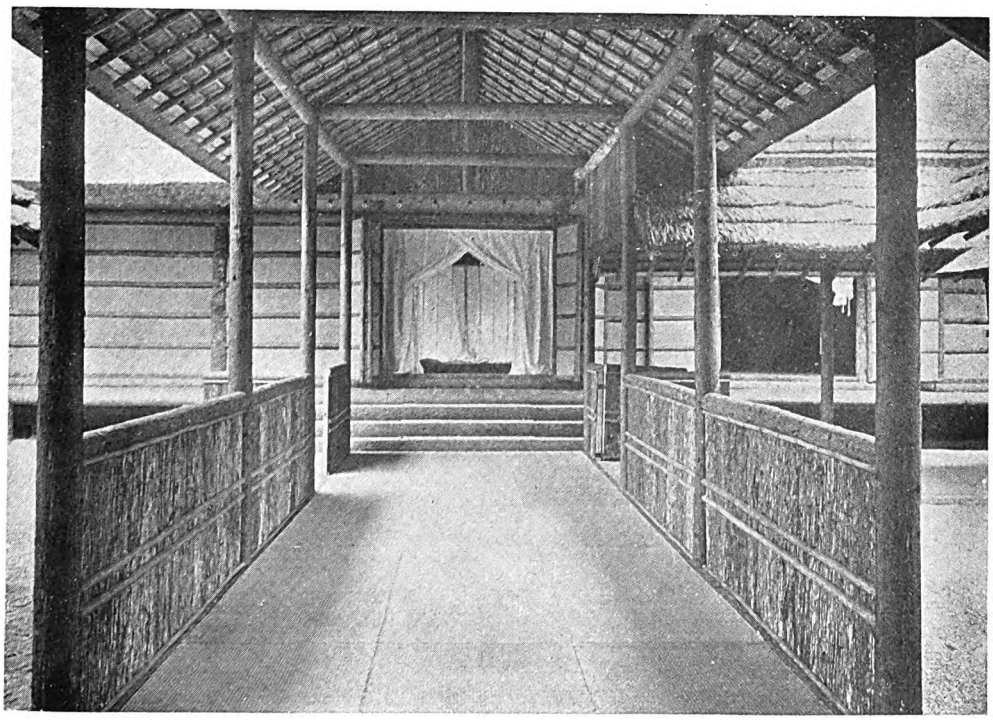
THE DAIJOKYU PALACE



THE KWAIRYUDEN, WHERE HIS MAJESTY BATHED AND ROBED FOR THE DAIJOSAI

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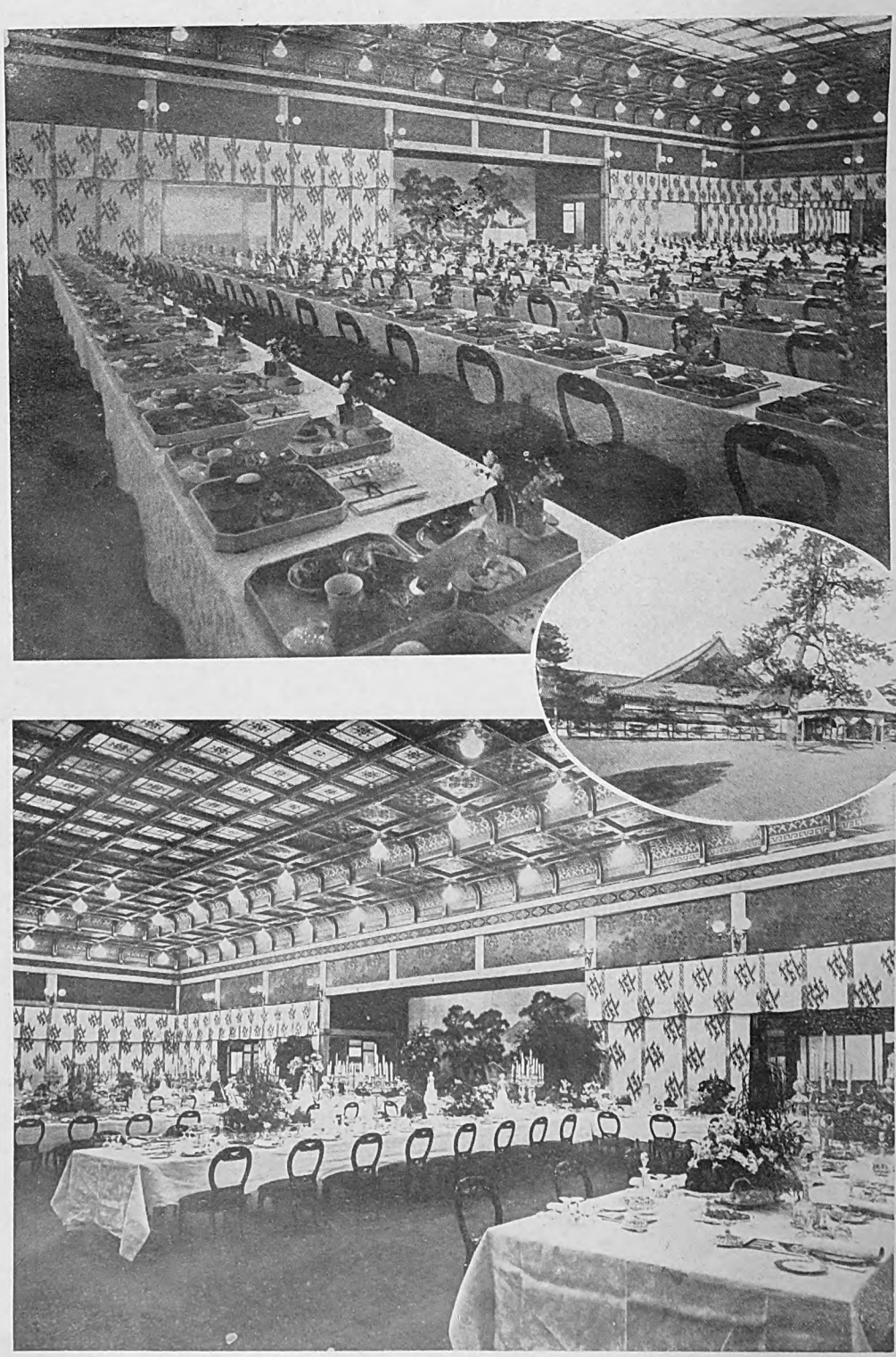

TWO IMPERIAL BANQUETS AT KYOTO
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THE JAPAN MAGAZINE

VOLUME SIX JANUARY, 1916 NUMBER NINE

CORONATION COSTUMES

By H. WATANABE

IN ancient times the robes worn by the Emperor of Japan during the Imperial Coronation were simply those peculiar to the priests of Shinto on festive occasions. The material was of pure white heavy silk, white being from of old a sacred color. But in the 13th century, during the reign of the Empress Suiko, Chinese influence was at its height and the customs of that country became popular in Japan, after which Chinese robes and even an Imperial crown came into use at coronations. These Chinese customs were at first observed only at festivals and on national holidays, but they soon invaded the Imperial Court. With the dawn of the Meiji era Chinese customs were supplanted by those of native origin. In the Imperial costume scarlet gave place to robes of garnet or maroon, this being used for the second robe. This was the color used during the coronation of the present Emperor.

The beautiful robes worn by the Emperor at the recent coronation were modeled after those worn by the Emperor Saga in the 9th century during a reception of foreign ambassadors. It was selected by the authorities because in many respects it is most typical of Japanese ideas and taste. This magnificent robe, which is known as the *Korozen-no-Goho*, is woven with figures of the paulownia, bamboo, phoenix and griffin, the design showing to some extent Chinese tradition. In China the phoenix is regarded as a sacred bird which appears only where wise and peaceful rulers reign; while the griffin is typical of what is mysterious and extraordinary. The bamboo represents what the phoenix lives on, and the paulownia tree its roots. Thus the whole scheme of symbolism signifies what is of good omen. Into the robes worn by the Emperor these four things had to be woven.

At the recent coronation the Emperor wore a robe of pure white while worshipping before the Imperial Ancestral Shrine; and the robe of reddish brown, or maroon, before the guests when announcing the Imperial accession at the Shishiiden palace, while a robe known as the *Saifuku* was worn at the third great ceremony of the coronation. Though also made of white silk, the *Saifuku* is different from the white robe aforementioned in that the former is of raw silk while the latter is of gloss silk. Raw silk is used for the *Saifuku* because it must be absolutely of the purest material known to man. The robes worn by the Empress are also of white silk with red *hakama* and *onitsutsuginu*, all consisting of five pieces, after the style of court ladies of ancient times. The

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THE JAPAN MAGAZINE

VOLUME LIX [illegible] NUMBER 3

COLONIZATION CONTINUING

BY [illegible]

In several times [illegible] the Emperor of Japan [illegible] the Imperial Court were simply [illegible] for the [illegible] of Shinto [illegible] ceremonies. The [illegible] were [illegible] with [illegible] and [illegible] [illegible] [illegible] century, during the reign of the Emperor Seiko, Chinese influence [illegible] and the customs of that country became popular in Japan, after which Chinese robes and even [illegible] came into use at court. These clothes were at first elaborate and [illegible] and an unusual [illegible] [illegible] made the [illegible] [illegible] With the coming of the Tokugawa Shogunate [illegible] were supplanted by those of native origin. In the Imperial [illegible] [illegible] place to take [illegible] [illegible] this being [illegible] [illegible] robes. This was the color [illegible] the [illegible] [illegible] [illegible]

The beautiful [illegible] [illegible] [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Japan in the [illegible] [illegible] Egypt in the [illegible] century [illegible] [illegible] of foreign [illegible] [illegible] [illegible] adopted by the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

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onitsutsuginu is an outer garment. Over all is worn the *karaginu*, a ceremonial robe for court ladies. This robe is modeled after Chinese tradition, as may be inferred from the prefix "kara," which means China. The material is brocade and the train 15 feet long. Thus there is more garment on the ground than on the body. The usual dress worn by her Majesty is light blue in winter and purple in summer. For this reason ordinary folk cannot wear these colors for the *karaginu*. A kind of half *hakama* known as the *onmo* is worn, extending down behind only, trailing, part of the girdle with which it is tied on, also trailing. Into the white silk of the main robe is woven the usual phoenix and paulownia designs.

In the Japanese coronation there is no crown, as Japan does not possess such a thing in the European sense. The headdress worn by his Majesty was a kind of antique Imperial cap of black, with a band behind assuming a prependicular position. Originally this band was a cap-string which fastened the crown to the long hair of the head, but to-day it is simply an ornament. The use of a crown came in from China during the Nara period, and was at first of soft silk gauze, but during the Heian era it became more decorative. The Emperor Toba had elaborate ideas as to the crown to be worn and consulted his Minister Hamazono carefully as to the style of it, the material being hardened by using lacquer. This material has ever since been used in Imperial coronations. The *ritsuei*, or standing band behind the crown, means the Imperial crown, as all other forms of this headgear, such as are worn by officials, have the back band hanging down. Such caps can be worn only by officials above the fifth rank.

The high officials attending the Coronation ceremony wore the ancient court robes known as the *sokutai* with the *ho* uppermost. These also take their origin from Chinese customs. The *sokutai* consists of a number of robes surmounted by the *ho*, the color of the latter determining the rank of the wearer; as, deep purple for those of the first rank, light purple for those of second and third ranks, deep red for fourth rank, light red for fifth rank, green for sixth rank and so on. During the reign of the Emperor Ichijo in the 10th century the colors for ranks were changed somewhat, officials above the fourth rank wearing black, fifth rank dark red, sixth rank deep indigo; and this system of designating rank was followed during the recent coronation. Under the *ho* are worn two *hakama*, or divided skirts, one called the *okuchi* which is of red, and another over it called the *omote hakama*, which is of white silk. The minor officials wear a simpler form of *sokutai* with no ceremonial undergarments, but with *ho* to show rank. All officials of higher rank wear the cap with hanging band behind. Officials who have guard duty wear the cap with rear band rolled up, symbolic of the days when it was the common cap of high military officers. Such officials wear the *oikake*, or fanlike ornament, at the sides, symbolic of the days when a real shield was worn there for protection in war. The latter officials have a *ho* of deep indigo, showing that they are equal to officials of the sixth rank. These officials bear a quiver with arrows on the back.

The whole system of robing for the coronation was a display of evolution in costume from the beginnings of Chinese influence down to the latest creations of the European modiste.

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MARQUIS MATSUKATA

By. S. KANEKO

AMONG the most notable survivors of the Meiji Restoration is the veteran statesman and member of the *Genro*, Marquis Matsukata. Few citizens have been enabled to do more for their country than he has done for Japan. As an authority on national and world finance he still stands without a peer in this country. When the Meiji period began he was about the only real financier in the empire. Consequently he was entrusted with the complete reorganization of the finances of the nation. The present stability of Japanese finance may be ascribed largely to the foundation laid by him. He had able assistants in such veterans as the late Marquis Inouye and the present premier, Marquis Okuma. As a master of finance, however, he outshone all his contemporaries.

Born in the year 1835 at Kagoshima in Satsuma of a lower rank of samurai family, being a third son, he had the disadvantage of being ineligible for a superior position. Subsequently, however, he had the good fortune to be adopted into a more auspicious family and became a right-hand man of Hisamitsu Shimadzu, brother of the Lord of Satsuma, Toshimitsu Okubo, who afterwards also became one of the fathers of the Restoration, being at the same time in the service of the Shimadzu family.

Marquis Matsukata is regarded as representing the English type of gentleman, being noted for his firmness, calmness and sobreity of temperment, a man more famous for deeds than for words. The most of his early life, though full of interesting developments, has been overshadowed by his great friend Okubo who largely monopolized the fame of his contemporaries. In 1868, however, when the troops of the Shogun were worsted by the Imperial forces at Toba and Fushimi the clans of Satsuma and Choshu came to the front as champions of the Imperial cause. The governor of Nagasaki, who was on the side of the Shogun, became frightened and ran away, leaving the foreign residents there to take measures for their own protection. Trade in the treaty ports was completely suspended. The clans all despatched deputies to Nagasaki to discuss the situation. Young Matsukata was sent there to represent the Satsuma interests. In consultation with the representatives of 13 clans he established a common council and took charge of the government ship in port, assuring the foreign consuls of protection and urging

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them to continue trade as usual. The residents of the port, as well as the foreigners there, felt at once that they were in safe hands. In the same year when the new province of Hida was created Matsukata was made governor.

At that stage of development the only idea of loyalty and patriotism was faithfulness to the feudal lord; there was no proper understanding between ruler and ruled. Evidences of a mutinous spirit abounded. Under the jurisdiction of the governor of Hida there was great improvement in this respect, due largely to the benevolent and tactful attitude of Governor Matsukata. His reputation as a wise administrator was now fully established. Two years later he was promoted to the position of Sectional Chief of the Tax Bureau in the Department of Finance. When the regulations concerning land tax were to be issued Matsukata took charge of the investigation of lands to be taxed. In 1874 he became head of the Tax Bureau. From that time his position in financial circles was paramount, and for thirty years now public opinion has never wavered as to his ability in that respect.

In 1875 when the Imperial Commission for reform of land taxation was appointed Matsukata was on the list of members and helped to draw up the regulations which have ever since remained the basis of the national land-tax system. Soon after he became Vice-minister of Finance; and in 1877 was Vice-president of the Japanese Committee in charge of Exhibits to the Paris International Exposition, and in 1879 was President of the Committee appointed in regard to the International Exposition at Sydney.

He first entered the Imperial cabinet in 1880 when he was appointed Minister of Home Affairs. In the same year he acted as President of the Committee in relation to the International Exposition at Melbourne. It was while Minister of Home Affairs that he established the Communications Bureau which later developed into the important Department of Communications. To Matsukata also belongs the credit of introducing the foreign postal system into Japan. In 1881 he came into his own by his appointment to the Ministry of Finance, in which position he accomplished three great reforms for which he will for ever be remembered. First he perfected the national banking system, issuing regulations for the government of the Japan Bank. Secondly he achieved redemption of the outstanding feudal bonds, which the government had given to the samurai deprived of their estates at the Restoration. In the third place he brought in the system of issuing notes and bills of exchange after the example of British finance and thus promoted the easy circulation of money and facilitated the transaction of business. Other reforms instituted by him are too numerous to mention. Among the more noteworthy was the reform of the land-tax asytem, which greatly

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lightened the burden of the agricultural classes.

Throughout the numerous cabinet changes that took place up to the year 1892 Matsukata remained supreme in his position as Minister of Finance; and all that the accomplished for the readjustment of national economy during the period would fill a volume. In the early part of the Meiji period the government made numerous mistakes in regard to issuing bank notes, until paper currency had considerably complicated affairs. At one time the value of paper went down to 1.79 for one *yen* silver. All these mistakes were rectified by the Minister of Finance, when he established a system for the conversion of paper to specie. He increased the tax on luxuries and lowered it on necessities. It was at this time when there was felt the necessity of a central institution for this issuing of Treasury bills and the conversion of paper notes that the Bank of Japan was established' Japanese consulates were also opened in various commercial centers, such as London, New York, and Lyons and much was done for the encouragement o export trade, aiming at the absorption of specie. Thus by 1885 the Government was able to reserve specie to the amount of ¥43,260,000 against a note issue of ¥88,340,000.

Marquis Matsukata remained Minister of Finance up to the year 1890; and in 1898 he was asked to succeed Prince Yamagata in the formation of a new cabinet, but resigned owing to conflict with the Imperial Diet because of the interference of the Home Minister, Viscount Shinagawa, with the general election. When Prince Ito formed his cabinet to deal with China-Japan war finance he offered the portfolio of Finance to Marquis Matsukata, which he accepted at the special request of the Emperor, and brought about further reforms in the national system of finance. He wanted a special session of the Diet convened to consider the important bills he fathered; but Prince Ito was afraid to face another session of the Diet owing the agitation over the retrocession of the Liaotung peninsula to China at the instance of Germany, Russian and France; and so Marquis Matsukata resigned. On the subsequent collapse of the Ito cabinet Marquis Matsukata was again asked to form a ministry, which he did, the most notable feature of his administration being the abolition of the law prohibiting the freedom of the press; and he also succeeded in establishing the gold standard in Japan. So long as the old silver standard remained there was continual rising and falling of prices with fluctuations in the silver market, and foreign trade was seriously affected; but a great change came with the gold standard introduced by the Matsukata cabinet 1890. He also reformed the coinage in various ways.

In numerous other ways Marquis Matsukata has taken a very active share in the progress of Japan, as, for instance

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lightened the burden of the agricultural classes.

Throughout the numerous cabinet changes that took place up to the year 1890 Matsukata remained in his position as Minister of Finance and all that the necessity for the readjustment of national economy during the period would fill a volume. In the early part of the year 1891 the government made numerous subsidies in regard to railway matters, and paid particular attention to the construction of new lines. Among these the Kobe-Hiogo line was taken up for immediate attention. All these subsidies were confirmed by the Diet, when it met in the autumn of the year, for the construction of lines in the Hokkaido and for the encouragement of the fishing industry. In the same session the Diet also passed a bill for the encouragement of the tea industry. Other measures of importance were also passed by the Diet during the session, such as the bill for the licensing of pawnbrokers, the compilation of a "Code of Japanese Commercial Customs," which was also drawn up by the Government, and the Law for the encouragement of the export trade, including the establishment of a Bank of Japan was also passed. The Bank of Japan was established in 1882, and in the year 1890 it was empowered to issue notes to the amount of 87,000,000 yen. In the year 1891 the issue was raised to 94,000,000 yen.

In spite of the various financial difficulties that the country had to encounter up to the year 1890 he was asked to undertake the formation of a cabinet, but resigned owing to conflict with the Imperial Diet because of the interference of the Home Minister, Viscount Shinagawa, with the general election. When Prince Ito formed his cabinet in 1892 with Chinda-Jigoro was appointed to succeed the portfolio of Finance to Marquis Matsukata which he accepted at the special request of the Emperor, on Prince Ito's further reference in the matter to the Throne. His marked success during the 1892 crisis in the Diet caused him to be regarded as the only statesman who could be depended upon to bring the Diet to a sense of its duty. He was also appointed Minister of Finance in the Kuroda Administration which followed the Ito

in the National Red Cross Society, of which he was long president, its total fund rising to more than 16 millions under him. For some years now he has lived in retirement as one of the Elder Statesmen consulted by the Emperor in times of crisis. The Marquis has raised a large family and his sons are all prominent in commercial and industrial affairs, his second son being head of the Yamazaki Dockyard Company. The Marquis is noted for his modesty, especially in the presence of the Emperor; and once when he was asked by the late Meiji Tenno how many children he had, he was so taken back and lost for an answer that he replied that he would investigate and reply later. It is quite true that he has a great many children by adoption, as in this way he has befriended numerous orphans from his native province as well as the children of relatives. It was, therefore, no joke that he was obliged to postpone his reply to the Emperor until after investigation.

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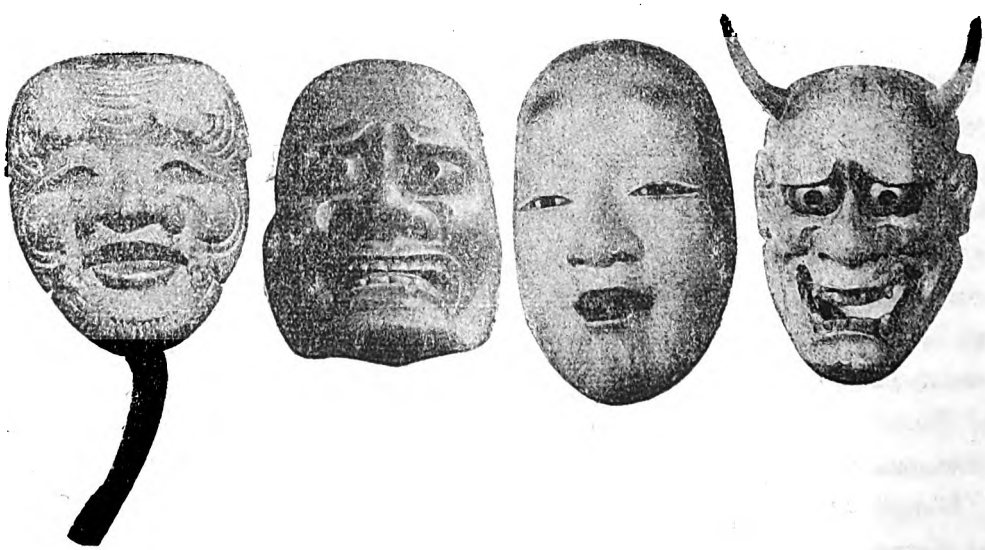

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GODS OF FORTUNE AND POVERTY

By JIPPENSHA IKKU

I

THERE one lived a collector of waste paper named Shotaro, who had been born of wealthy parents but through idle habits was reduced to poverty.

One day while searching the refuse of the street for scraps of paper he saw a black ball and a ball of goid come flying to him through the air, which, as they approached, become transformed suddenly into men. The golden ball turned into a fine gentleman and the black ball into a decrepid old man. The former proved to be the God of Fortune and the latter the God of Poverty.

The two gods conversed together in low tones, and the paper picker tried to overhear what they were saying:

"I used to live in the House of Thanks," said the God of Fortune;" and all the doings of Mr. Thanks I carefully supervised until at last he was worth a million or two. The head of the house died, however, and was succeeded by his son who appears to be also prospering; but I am now come to take up my abode in the house of Mr. Honesty, a dealer in curios and other old things, as he has recently been visited by sundry misfortunes. I have noticed that, though in poverty, these many years he has never asked a copper from relatives, devoting himself diligently and honestly to his trade. Among the gods it is always understood that such a man should receive special favors, and consequently I am going to visit him a while. As two gods cnnnot very well live together in one house I suggest that you should visit for a while the house I have just left, and see how you get along with Mr. Thanks, Jr."

"I readily accept the suggestion," responded the God of Poverty. "Thither at once will I go; but do you think that in the family of Mr. Thanks it would be possible for me to come across a clerk faithful enough to expostulate with the master of the house over his mistakes, or has he a wife faithful enough to check her husband's debauchery?"

"Certainly not," promptly replied the God of Fortune. "The wife in that house regards absence of jealousy as the soul of virtue; so much so indeed that she tries to have no hard feelings even when she sees her husband wantoning among other women; and as for faithfulness among clerks there is no trace of it in the house of Mr. Thanks, I assure you."

"Then I shall be off at once," concluded the deity who presides over the decline of prosperity.

No sooner had the conversation finished than the two gods were again converted into balls and vanished no one knows where.

The paper-picker was left in wonder at the remarkable phenomenon. But he made up his mind to test its reality by observing carefully the future of the two families discussed by the gods.

II

There was a wealthy drygoods merchant whose name was Tarafukuya Magotaro, which, being interpreted, means Store of Plenty belonging to Magotaro. He was a son by adoption of a merchant who had recently died, leaving him great wealth. This was the house to which came the God of Poverty. But seeing the master of the house most diligent in all his ways the deity was somewhat taken aback and wondered. Just about this

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GODS OF FORTUNE AND POVERTY

BY [illegible]

I

THERE once lived a collector of wax paper named Osborne, who had been born of wealthy parents but through life luck was reduced to poverty.

One day while scorching the refuse of the street for scraps of paper he saw a baby's ball and a ball of gold come flying to him through the air, which, as they approached, became transformed suddenly into men. The golden ball turned to a fine gentleman and the black ball into a decrepid old man. The former proved to be the God of Fortune and the latter the God of Poverty.

The two gods came trudging together in low tones, and the paper picker tried to overhear what they were saying:

"I used to live in the House of Plenty," said the God of Fortune; "and all the doings of the World were duly reported until a last we was left a million or two. The head of the family died however, and was succeeded by his son who appears to be a spendthrift; before I can come to the top study in the house of Mr. Hensley, a fine in carpets and other old things as he was recently been visited by sundry misfortunes. I have noticed that, though in poverty, these many years he has retained a paper from relatives covering himself diligently and honestly to his trade. Among the gods it is always understood that such a man should receive special favors, and consequently I am going to visit him a while. As two gods cannot very well live together in one house I suggest that you should visit for a while the house I have just left, and see how you get along with Mr. Hensley."

"I very much accept the suggestion," answered the God of Poverty. "Either I come with I go; but do you think that in the family of Mr. Hensley it would be possible for me to come and go as I like without enough to explain with the property of the house over his misdoings, or has he a wife fool enough to check her husband's extravagancy?"

"Certainly not," promptly replied the God of Fortune. "The wife in that house regards absence of jealousy as the soul of virtue; to much so indeed that she tries to pave no hard feelings even when she sees her husband vanishing among other women; and as for faithfulness among ch'ns there is no trace of it in the house of Mr. Hensley, I assure you."

"Then I shall be at once," concluded the deity who presides over the decline of prosperity.

No sooner had the [illegible] than the two gods were again converted into balls [illegible] as one leaves where.

The paper picker was [illegible] the remarkable phenomenon. He [illegible] by the sight to call it [illegible] who today [illegible] the future of [illegible] as revealed by the gods.

II

[illegible] would [illegible] whose name was Hensley, [illegible] which, being inherited, [illegible] store of liberty belonging to Wagotaro. He was born by adoption of a merchant who had recently died, leaving him great wealth. This was the house to which came the God of Poverty. But as the [illegible] of the house [illegible] all [illegible] the deity [illegible] shock and wonderment. Just about this

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time a small retail merchant dependent on Tarafukuya became bankrupt causing the latter to lose considerable money. Whereupon the God of Poverty greatly rejoiced and felt that there was some hope for success, as this might prove the beginning of the end. But on hearing of the bankruptcy a fellow merchant took pity on his unfortunate neighbor and gave him some bonds which he had found among waste paper, thus enabling him to claim debts which he had thought forfeited. This procedure brought him in contact with one of his debtors who was a samurai then in the service of a famous daimyo and thus able to pay almost all his indebtedness at once. With the money thus obtained the bankrupt was enabled to go on with his business, having recovered a fourth of the loss. Thus made glad by so much unexpected luck merchant gave a dinner to his friends in order to receive their mutual congratulations. To adorn the feast came a *geisha* named Kiyozuru, who so completely bewitched Magotaro that henceforth he was wrapt up in her.

III

Good fortune appeared to continue in the house of Magotaro, and everyone thought him the luckiest man on earth. His sister having reached the marriageable age of seventeen became the wife of a prominent man of means, though getting her off cost her brother not a little. His younger brother, Matsunosuke, now aged fifteen, had to go through the *gempuku* ceremony, which was carried out with great ostentation and at much expense.

At this time, too, the wife of Magotaro gave birth to a fine boy, which, though it brought him many congratulations, nevertheless increased his expenses greatly; and as his married sister soon afterwards gave birth to a son he was obliged to send presents and to spend another large sum. He soon began to think that congratulations were expensive things and that in one way good fortune was a misfortune. In fact most of the time of himself and his relatives was taken up in attending congratulatory feasts and ceremonies to the complete neglect of ordinary business. While the masters were thus engaged, their clerks wasted money and no profits accrued. On finding his wealth thus reduced Magotaro began to think, and to come to himself somewhat. He instituted important reforms in the management of his business and was just getting the run of things when another acquaintance of his, named Dosabo, came to add his congratulations, saying that such prosperity was unprecedented and that Magotaro was a favorite of the gods.

But Magotaro scratched his head and only said: "Really I am getting a bit tired of so much good fortune; and if children go on being born I don't know what I shall come to."

While he was yet speaking a messenger came running at top speed to say that Magotaro's sister had just given birth to a child, both mother and child doing well.

"Great heavens!" exclaimed Magotaro. "Another affliction of good things! What is a man to do?"

Now Shosaku, the dealer in old curios was an honest soul, as his name indicates, and labored diligently at his trade from day to day, never seeking aid of relatives in spite of his poverty, though some of them were wealthy enough to have assisted him without feeling it.

About this time one of his former dependents, a Mr. Fortunate, had suddenly come into possession of considerable money and was keeping a shop of his own. He was without wife and family and had just died intestate; and so Shosaku came into possession of the entire fortune. He had grand funeral obsequies for his departed friend, as well he might, laying him to rest solemnly and becomingly in his grave. Some thirty-five days afterwards an uncle of Shosaku fell down stairs and broke his neck. Shosaku ran to the house of the illfated relative in great grief, only to learn that the fortune had been left to him. He received the legacy with tears of gratitude; and before his tears were dry he got word of the death of an aunt who left a will bequeathing all her wordly goods to him as a reward for his honesty in never seeking help from her during her lifetime.

Shosaku lamented so many deaths in

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his family; but as all meant good fortune to him he could not complain; he was a richer though a sadder man; and now deemed it his duty to attend religious services regularly and have masses said for the departed spirits of those who had so amply befriended him.

One day when he came home from the temple a message arrived saying that his father-in-law was very ill, and the wife was at once despatched to see her dying father. She returned soon to say that her beloved parent had passed away, leaving her a legacy of 3000 gold pieces. Thus the man met with an unbroken succession of bad news which proved good fortune to him; and he naturally became mournful though so materially at ease, and stopped indoors with a heavy countenance.

Surveying the experience of Shosaku the merchant Magotaro pondered on the ways of Providence and often exclaimed on the strange dispensations of the gods. "Look at me," he would say. "Through a succession of good fortune I have been steadily reduced in circumstances, while this fellow, Shosaku, has made considerable money through continuous bad news. I too have an aunt whose death would bring me much, for she is quite rich; but unfortunately there is little likelihood of her death, since none could be more robust than she. It is indeed unfortunate to have such healthy relatives, all of whom promise to outlive one!"

Just then a man arrived out of breath, crying out: "Say, your aunt at Hirokoji is dangerously ill. She requests your presence without delay!"

Magotaro bent is head in pretended shock, but in his heart he rejoiced at the prospects of good fortune now turning his way.

Reaching the house of his aunt in no time he was ushered into the sick chamber, and listened to her subdued tones, for she was really quite weak.

"Magotaro dearest," the old lady began, "my illness is not so sudden as it seems, for ever since the death of your beloved uncle I have been far from well. As my end draws near I have been wanting to see you so much, because there is a grave weight on my mind at this my last hour. Your poor uncle, you know, lost most of his money before he died, and when he passed away was more than 5,000 gold pieces in debt. And to sustain myself I have had to borrow money at high interest, which has, of course, added to the debt, the amount now approaching some 13,000. As my last request I beseech you come to the rescue."

Magotaro, needless to say, was completely dejected on hearing the last words of his aunt, and went home in despair.

IV

The prospects for Magotaro were now more dismal than ever; on every side he saw nothing but ways for his wealth to dwindle. He knew that something would have to be done and done at once. He bethought him of an experienced old clerk whom he would get to superintend his affairs and try to make the business more profitable.

Magotaro summoned his father from the province of Aumi; but the old man, as soon as he arrived, went to worship the ancestral tablets, and was sore displeased to find that his son had in his house no shrine of the Nichiren sect which he had always belonged to, and therefore could not worship. The son replied that as he had been adopted into a house which belonged to the Jodo sect he could not but respect their persuasion. The son agreed, however, that if his father insisted, he would have a special altar made representing the Nichiren sect; and this satisfying the old man, the altar was forthwith ordered. And it cost much money!

About this time the daughter of the feudal lord was about to celebrate her nuptials and Magotaro received notice from the daimyo that the wedding gifts were to be on hand by a certain time; and as such presents would cost enormously Magotaro had to apply to his now wealthy neighbor, Shosaku, for the loan of funds. As security, he gave bonds and sent his father to receive the money. The father noticed as he entered the house that Shosaku was worshipping before a shrine of the Jodo sect and remarked to that effect, saying he was

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sorry, as he himself was of the sect of Nichiren, and went on to speak slightingly of the Jodo sect. At this Shonin was not well pleased and remarked:

"What is it to you what sect I serve? Buddhism may have no time to time religious controversy. You had better get this controversy you came for and hurry home!"

But the old man would be heard, and went on:

"Are you content to follow a religion to doubt its truth? This is surely a question that it concerns every Buddhist. It is well worth your while to discuss it."

In the course of the controversy that ensued Nichiren became angry and spent the length of a sitting to point out how, as he did so, passages to the same purport to a heretic. The old man, on the other hand, said he did not want to borrow from a man going straight to Hell. So he returned to Kyoto without the money, only to find the latter surrounded by an angry crowd of employees demanding their wages. A messenger on arrival from Shonin explaining his refusal to lend the money; and so Nichiren was glad to leave and betake himself to the old parent-shrine, observed these changes of fortune, and was persuaded that, after all, the quality of a man's fortune depends mainly on the man's own character. Taking the hint he applied himself diligently to books and education, and by the last days found himself a man of position and position

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sorry, as he himself was of the sect of Nichiren, and went on to speak slightingly of the Jodo sect. At this Shosaku was not well pleased and remarked:

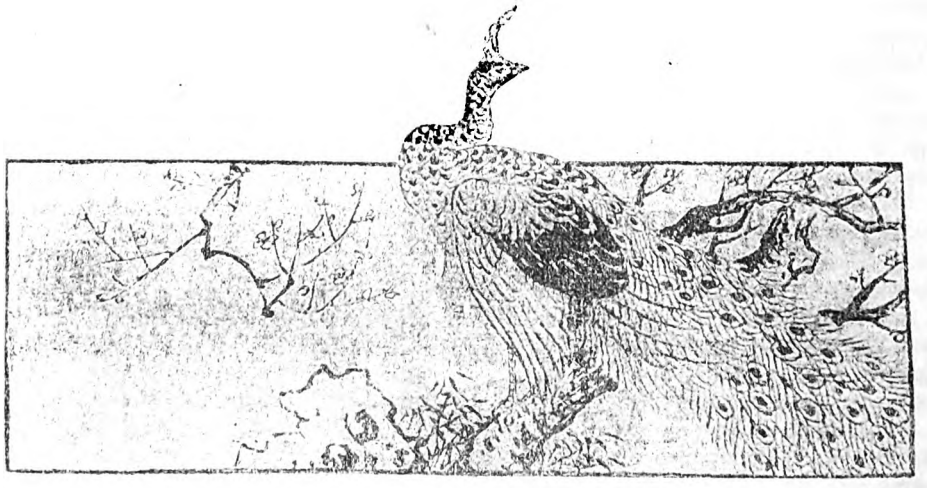
"What is it to you what sect I serve? Business men like me have no time for religious controversy. You had better get the money you came for and hurry home!"

But the old man would be heard, and went on:

"Are you content to follow a religion to leads to Hell? This is surely a question that becomes a man's business. It is well worth your while to discuss it."

In the heat of the controversy that ensued Shosaku became angry and went the length of refusing to grant the loan, as he did not propose to trust his money to a heretic. The old man, on the other hand, said he did not want to borrow from a man going straight to Hell. So he returned to Magotaro without the money, only to find the latter surrounded by an angry crowd of employees demanding their wages. A messenger soon arrived from Shosaku confirming his refusal to lend the money; and so Magotaro went from bad to worse and became bankrupt.

Shotaro, the old paper-picker, observed these changes of fortune, and was persuaded that, after all, the quality of a man's fortune depends mostly on the man's own character. Taking the hint he applied himself diligently to honest and industrious living and his last days found him a man of wealth, honor and position



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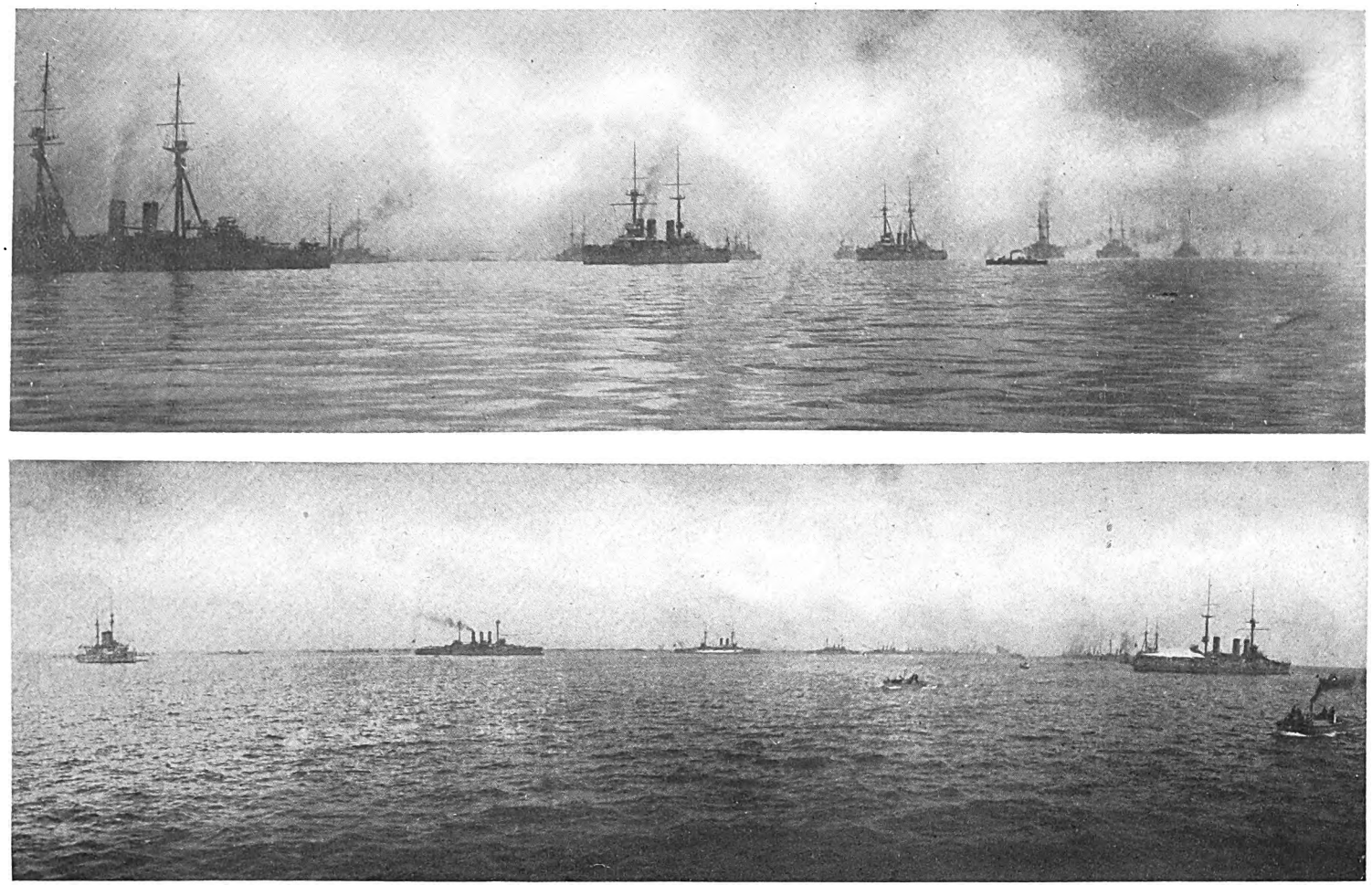

IMPERIAL NAVAL REVIEW

JAPAN'S NAVAL SUPREMACY IN THE FAR EAST

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JAPANESE NAVAL EXPANSION

By REAR-ADMIRAL T. KATO

AT the time of the war with China the Japanese fleet was not a force that could at all be regarded as formidable; and it was only with difficulty that it overcame the enemy, suffering some bitter experiences in the operation. But since that time the Government and the nation have alike awakened to the need of a powerful naval force if the empire is to be adequately defended, and increase of naval strength is our settled policy.

When the war broke out with Russia Japan had six first-class battleships and six new armoured cruisers, England being the only other nation at that time, which had such a force of regular strategic units, the navies of America, France and Germany being then in this sense far inferior. The Russian navy was fairly powerful as a unit, but from a strategic point of view it was much inferior to the Japanese. The victory at the great battle of Tsushima has been ascribed to the virtues of the Emperor and the skill of the hero, Admiral Togo; but had naval preparation been inadequate nothing could have saved the day. The very thought makes every true Japanese shudder. Prepared as we then were, it was none the less necessary for the authorities after the war to take steps for further increasing the navy, but they have been hindered somewhat by financial limitation.

In the meantime the various great Powers have expanded their navies, causing a vast and significant change in the balance of naval power. The German navy has now four times the strength it possessed at the time of our war with Russia. The American navy is also four times as powerful, while that of England is threefold more efficient. These navies are now in the first line of battle fleets. While the Japanese navy has increased to 600,000 tons, it must be rembered that mere expansion of tonnage does not add to the fighting strength. Many of our naval ships are now obsolete, of no service in any real battle. While at the time of the Russo-Japanese war Japan was listed in the Naval Annual as one of the great fighting forces of the world, it is now no longer so described. This is because in naval accretion we have not kept abreast of the great navies of the world.

The new Japanese plan of naval repletion is sometimes regarded as a mere attempt at undue naval expansion, an expansion that is useless or unnecessary. The naval authorities are looked upon by some as squeezing funds from the poverty of the nation just to graitify their alleged passion for more warships. It is supposed to be the ambition of the navy to keep pace with the growth of the army, without regard to the needs of defence. In other words, a rivalry between the Satsuma and the Choshu clans. Such a view is too superficial to be worthy of any serious consideration. The people of Japan know very well the policy of the great naval Powers of the world, and therefore there should be no room for these groundless suspicions.

The great battleships with which Japan gained the day over Russia cannot be regarded as great fighting units today. Compare the *Mikasa*, the mightiest of

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our fighting monsters at that time, with the *Fuso* recently launched, and the difference is immeasurable. Japan's navy has not at all expanded proportionately to her wealth; and no nation should permit its defences to fall below the position to which destiny brings it. It is to fill up this fatal defect in the defences of our great empire that the naval authorities ask for repletion. For this Japan must have at least 12 battleships of the *Fuso* class; and even then her fleet will be still inferior to some others. Left as it is now, the Japanese navy will be worthless in case of war. Should emergency arise the nation has no right to expect the present navy to meet and defeat any enemy of importance. Ships are as necessary as personnel to ensure victory.

If the plan now under contemplation is completed Japan will have but four ships of the *Fuso* (31,500 tons) type and four new battle-cruisers of the *Kongo* class (27,700 tons) while Germany will have 41 battleships and 20 battle-cruisers; and the American navy is expanding at a corresponding rate. Russia too is building up a great navy of three squadrons of 12 units each, compared with which the navy of Japan will be quite insignificant. Consequently Japan can never afford to be satisfied with her present naval plans if she expects to maintain the position she has won. She will then be obliged to take her place beside China, Greece and Spain. Japan must replace her present obsolete units by units of modern efficiency. Our plans are not sufficiently ambitious, but we cannot go beyond our finances. We are attempting the maximum that our funds will allow. This makes the defects in our defences all the more serious, especially at a time when world-war is raging and one cannot tell what a day may bring forth. Should unforseen emergency arise our first action would inevitably at sea, and the navy would have to face the responsibility. For a nation like Japan the efficiency of naval defence is paramount.

Ten years ago Japan had a navy fit to meet anything that appeared in eastern waters, but now by the expansion of other navies ours is reduced to a second or third place, and we cannot help it owing to straightened circumstances. The competition between countries in regard to naval armaments is shown to be futile by the examples of England and Germany. Japan has, therefore, no ambition to compete with any other nation in naval expansion; she desires only adequate defences. She should have a force equal to any that an enemy might send to these waters. Our present plans are certainly anything but extravagant or ambitious. The nation should not be endangered on account of mere financial considerations. The safety of the empire cannot be left to the fluctuations of the Treasury. Every day the plan of naval repletion is delayed means one day more of danger to the empire. When the time comes that a nation is unable to meet the outlay necessary to adequate naval defence that nation is bankrupt. To abandon the navy is tantamount to abandoning the state.

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WASOBYOÉ

By PROFESSOR S. TAKAKI

AMONG the more interesting volumes of Japanese standard literature is the book entitled *Wasobyoé* written by Yukokushi in 1774, the life of the author himself being an unknown quantity. The plot of the book appears to have been based on the allegory of the Chinese sage, Soshi, relating how he was, through a process of metamorphosis, turned into a butterfly and traveled in various countries. Prior to the appearance of *Wasobyoé* the fables of Aesop had been translated into Japanese, and certain influences marking the book may be traced to them.

The volume, *Wasobyoé*, is chiefly important for the influence it had in giving rise to novels after its kind, all of which are ahead of everything in Japanese fiction as far as wit, jokes and satire are concerned. The picture of a solitary man traveling in an unknown country suggests such volumes as Gulliver's Travels, which the author of *Wasobyoé* is believed by some to have read. However, love of adventure and curiosity is an instinct so universal that the author of *Wasobyoé* may have hit upon his plot and mode quite independently of western influence, and the similarity to Gulliver may be no more than a coincidence. At all events the book is regarded as purely Japanese and one of the most interesting and remarkable works in our literature.

According to the tale, there once lived in Nagasaki a merchant named *Wasobyoé* who traded with merchants from China. At the age of 48, being wealthy and comfortable, he handed over his business to his son and retired to a new house, spending his leisure in angling, of which he was unusually fond. One day he put out to sea in a small boat to try his luck in the deep; when the heavens suddenly darkened and a violent storm came on, his tiny skiff being tossed on the waves like a chip. Unable to control the boat he let it drift, and for three days he was thus at the mercy of the elements. When the wind subsided and the sea calmed he found himself surrounded by a vast expanse of sky and water, not knowing what direction to steer. Thus he drifted about for three months, living on the few fish he managed to hook. By this time he was reduced to a skeleton and spent most of the time prostrate on the bottom of the boat. As he lay there waiting for death he felt an unusual wind, balmy and warm, enter his throat, and perceived that it came from the eastward. Summoning all the strength left, he paddled in that direction, when he soon saw a large island, the breezes of which appeared to restore his bodily vigor.

No sooner had he made the shore of the island than he beheld just what he had been longing for: a delightful spring of cold water welling up from the rocky beach, whence he at once quenched his thirst. The water was no ordinary kind, however; it was tinged with red and emitted a pleasing odor. Hardly had he partaken of the cool water when his bodily strength returned and he felt a new life within him. All weariness fled away and he was another man. But where he was, now became the uppermost question. Whether he was in Japan, China or India he had not the faintest notion.

As he traveled a little he soon came upon some houses the peculiar construction of which, together with the many strange plants and trees, set him thinking; while the men and women in strange costumes that crowded about him in wonder, convinced him that he was far from home. He tried Chinese on them only to be met with looks of blank

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amazement; his own language of course they could not know. Suddenly a man of about 40 years of age stepped from among the crowd and asked him in fluent Chinese to what nation he belonged; and he at once replied that he was a man from Nagasaki in the empire of Great Japan, adding that he had been thrown adrift by a storm. The man clapped his hands at this, and said: "Well, you have come a long way, certainly; for this is the land of eternal youth, some sixty thousand miles from China. I am the man Jofuku, who once served the Chinese Emperor Shiko, at whose order I came to this country to obtain the elixir of life; but being uncertain what evil might befall me if I ventured to return to that tyrannous monarch, I decided to remain here, which I have now done for several hundred years."

And the man went on to inform *Wasobyoé* that in the land of eternal youth there is neither sickness nor death, every inhabitant maintaining a semblance of 40 years of age. There is no disease; and the chief occupation is the breeding of big cranes, which the people use to ride on when they travel. There being no such thing as death, that is what the people of the country most long for; so they eat everything that indicates any sign of fatal possibility; but the only result of eating even the most powerful of poisons is to make them dizzy for an hour or so. Yet the people indulge in this experience, the happiest they know, since it suggests, even falsely, the possibility of another life. In that country the remark on meeting a friend, that he looks well is met with visible resentment; while to say that one appears delicate and on the verge of death is ever received with welcome as the highest of compliments.

During the first twenty years of his sojurn in this new and strange country *Wasobyoé* thought its customs and manners most delightful, congratulating himself that he had drifted to a land where illness and grief were unknown, good luck which he felt would never come to his unfortunate friends left at home. But by the time he had spent a hundred years of it the monotony became unbearable and he too fell into the habit of longing for death; and the more he realized that he could not die the more he wished it a lie. Thinking of his own land he resolved to commit suicide and threw himself into an abyss, only to find himself floating comfortably on a stream, having reached the valley below without injury. In that land even the highest jump was to a man as harmless as when a cat hops from a roof to the ground.

Worrying and wondering what to do *Wasobyoé* resolved to put in some of the time in travel that he might learn what sort of land he was in; and while this habit lasted life again took on some semblance of interest. He also grew healthier and seemed to enjoy the change. So one morning he resolved to bid farewell to Jofuku, his host, and on the back of a huge crane he flew away southwards. After covering a distance of about 30,000 miles he sighted land, when he ordered the crane to land him. There he found houses and people in them, and loveliness and beauty far surpassing the land he had forsaken. It was a country where no one was poor; the houses had pillars of agate and the material of construction was precious stone, while gold and silver shone in the gravel of the courtyards. To pick nuggets of gold was no more uncommon than to pick pebbles in Japan. All the door-steps and roof tiles of the houses were of silver and the lattice work was of coral. He inquired of the people what country theirs was; and he was informed that it was *Jizaikoku*, the land of perfect Freedom. He observed that no one was restricted in any way there; there was no such thing as discomfort. Cereals of all kinds grew naturally in the fields of themselves; and no matter how often they were harvested the soil was neither barren nor exhausted. All bevereges and eatables lay around in measureless quantities and the people wanted for nothing. He even saw dunes of white sugar lying about naturally; and here and there he saw pools of wine, the best that pallet ever tasted. All the table delicacies, so hard to obtain at home, he beheld growing naturally on the trees of the land of Freedom. Sponge cakes were among the more common blossoms on the sponge-cake tree; sweet bean

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paste, commonly called *yokan*, exuded from other trees in abundance; rice cakes hung from the tops of plants like great poppy heads; silk grew on the hillsides like great banana plants, the leaves changing into silk of various kinds and qualities at certain seasons, and the people had only to gather it. There he saw it harvested: habutae, gauze, velvet, pongee or brocade, all perfect.

The women, it seems, did not live among the men but on a fair island across a strait, whence the marriageable men selected wives as they wanted them; and these women were, oh, so beautiful. *Wasobei* was thrilled to ecstasy and exhaustion by the sight of such unrestricted perfection, which seemed to him a glimpse of Paradise. To talk and mingle with such beautiful women; to drink freely of such heavenly wine; to eat unrestrictedly of such ambrosial cake; to be clothed at will in the most perfect and beautiful silk; in short, to be free and to have every wish gratified, living always happy and amused, was to him only heaven. But he discovered in time that the people there were not so happy as they seemed; they all had a secret wish to know poverty; wealth and gratification were so monotonous! In every house there was an altar to the God of Poverty, and that deity was faithfully worshipped. On the gate posts and lintels of the houses were stuck charms to prevent the entry of the bad god of blessing and abundance.

The biggest surprise of all was that *Wasobyoé* himself in time began to sympathize with the sentiment of the people and to find the life of the place extremely monotonous and dull. He got awfully tired of having nothing to wish for, nothing to complain about; there was no stimulus to the mind; he was even losing his temper. So one day he mounted his crane and flew away from the land of perfect Freedom.

After an aerial voyage of at least 20,000 miles westwards he espied another beautiful country and again alighted. He was here most struck by the fact that the inhabitants, both men and women, painted their faces, powder and rouge being in great demand. On entering a house he was always asked what country he hailed from; and on answering that it was Great Japan, he invariably elicited the remark that they had heard of that tiny spot in the universe; but that it was nothing to their country, which was known throughout the universe as the great empire of Vanity. The people spent all their time boasting of their big crops, their wealth of mines and minerals, their production of books and manufactures and their desire to teach the world to imitate them. They offered him unstinted hospitality, saying he might remain in their houses as long as he pleased; it would do him good. The houses and their appointments were on the most magnificent and elaborate scale. Presently the wife of the host appeared and requested the guest not to stand on ceremony but to make himself at home. The woman was haughty of face and mien, as one who had loved wealth. If he was lonesome she intimated that she would entertain him, playing games with him. She had heard of such blue-stockings in his country as the poetess Murasaki Shikibu and Seishonagon; and she herself was also fond of literature. Being much surprised at this familiarity he could only reply that he was an ignorant and awkward fellow without sufficient accomplishments to keep her company. The lady wore a dress of figured brocade, but he noticed that the lining was only dyed cotton. In that house there was as much difference between the guest room and the kitchen as between heaven and earth, which he thought suspicious. Peeping around the corner he caiught sight of the mistress of the house snatching and devouring a sweet potato when she entered the kitchen. He could not get away from the sight of a lady in brocade guzzling sweet potatoes by the kitchen stove! Everything else was in accord with this taste. The people spent their nights in games and gambling, and other crude diversions; and their days they spent dressing and making exhibitions of themselves. When he paused to catch bits of conversation he heard such sentences as: "Last evening I attended a meeting of our verse-composing club at the mansion of Mr. A. and returned

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home late, admiring the beauty of the moonlight." They always assumed artifical airs and put on a set countenance when they spoke, assuming themselves people of consequence.

Once on a snowy day before he had yet arose from bed he heard his host and hostness complaining of their poverty; that they could not afford better food and that the snowy weather was simply beastly and unbearable. Others of the community put on their best robes and went out to see and admire the beauty of the snow scene. Seeing this the pair who complained of the ugly and uncomfortable snow did likewise; for not to be in the fashion was not to live, in that country. They had no sooner gone out than a boy called them, saying that the jeweler from whom they had ordered the eight feet of coral chain had brought it and wanted his eight thousand *ryo* for it. This message they previously ordered the boy to give; and they now excused themselves from further snow-seeing and returned to their comfortable mansion. The lady asked one of her neighbors to return with her and partake of some crane meat and rare titbits; but he excuses himself the pleasure on the plea that, having overeaten of peacock flesh the day before, his digestive organs were out of order.

Soon growing equally tired of this hollow and hypocritical life *Wasobyoé* again gets on the back of his crane and takes flight to various countries none of which he found particularly interesting; but after three months of this aery voyaging he came to a country that attracted his special attention, and he tried to land in what he thought was a bamboo jungle but which turned out to be a barley field. It was a land of big things, for not only was the barley as tall and big as bamboo but the hills were like Mount Fuji, and the brooks of the country like the Yedo river, at Osaka. Common dwellings exceeded the temple of Daibutsu at Nara; and as the inhabitants came about him he saw that they were at least fifty feet in stature. Asking a refined looking spectator what height he was, the man replied that he was just fifty-five feet and five inches, without a smile. And as *Wasobyoé* was too far down to be seen well, the man just picked him up in his fingers and examined him casually, standing him on the palm of his hand for minuter judgements. "What a darling little creature," he remarked, as he covered *Wasobyoé* with the palm of his other hand and set him down again.

In that country the grains of the rice on which the people lived were as big as melons. As the men and women of the land of giants came daily about him they were much amused at his diminutive stature, about which they remarked freely without regard to his feelings. Although so big, he observed that the people of the country were quite devoid of ability and wisdom; they had neither humanity nor religion. When he took occasion one day to describe to them the beauty of Japan they just laughed at him, treating the matter as a joke. As he tried to teach them something of Buddhism and of Bushido, they simply remarked that while it was very easy for the bigger to appreciate the smaller it was a most difficult thing for the small to appreciate the big. They said they would no doubt seem only fools to him when he compared their big wisdom with his little wisdom. They suggested further that such subjects as religion and humanity were naturally of more interest to small people and little countries; and in a country where there was no evil such things as ethics were unnecessary. They indeed reproved him for having so much faith in small things; and he felt even smaller than he was at their superior attitude and at his own boasting; so he once more mounted his crane and flew away from the country of big things, and reached Japan, a humbler but a wiser man.

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THE TEGAI-YE CEREMONY AT THE NARA HACHIMAN-GU

By NORITAKE TSUDA

(EXPERT IN THE TOKYO IMPERIAL MUSEUM)

THE Tamukeyama shrine at Nara was formerly known as the Todaiji-Hachimangu, being situated on a hill of the same name near the Daibutsu at the eastern extremity of the city. In autumn the precincts of the shrine are a flame of crimson maple leaves, forming a picturesque contrast to the green of the other trees.

The origin of this shrine is one of the most interesting in the history of Shinto establishments in relation to their amalgamation with Buddhism. When the Emperor Shomu visited the Birushana Buddha of the Chishikiji temple at Okata-gun in the province of Kawachi he was prompted to have a similar statue cast on a larger scale; but so careful was he lest the ancestral god should not be wholly pleased with the venture, that he sent a special envoy to ascertain the will of the Hachiman at Usa in Kyushu, as well as to ask the blessing of that deity on the undertaking. It was under these circumstances that the great statue of Buddha was cast in the year 749 A.D. At the same time the image of the god Hachiman was brought from Usa to do guard duty for the new Daibutsu.

The most important ceremony that takes place in connection with the Tamukeyama shrine is known as the *Tegai-ye*, which literally means "the removal of evil," and takes place on the 5th of October. On the day preceding the festival three sacred portable shrines with their paraphernalia are placed on view and illuminated at night by torches. The most important of the sacred arks, or portable shrines is called the *Horen*, being the one for the spirit of the Emperor Ojin, the God of War, or Hachiman; and the other two are known as the *Sokwaren*, one for the spirit of Hime-Ogami, and the other for the spirit of the Emperor Chuai and the Empress Jingo. On the vigil of the feast two vestal virgins dance before the shrine. Next morning a deputy from the Nara Prefectural Government, under whose protection the shrine is, pays a visit to the shrine and makes an offering in the name of the Government, and this official worship is regarded as the most important part of the ceremony, even to the present day. After this the three sacred arks enshrining the ancestral spirits are borne through the streets in procession. Two men bearing freshly cut bamboo poles lead the throng, followed by men playing fife and drum; and then come

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THE TEMPLE CEREMONY

AT THE

NAVA MANDIRAM

BY MONTAGUE TYDEA

[illegible]

THE Tamulpoora Sahib is [illegible]
[illegible] was formerly known as the
Tope Sahib Mandir, being [illegible]
[illegible] of the same name in [illegible]
of Dewan [illegible] of the Sikh [illegible]
[illegible] the presidency of the Sirdar [illegible]
[illegible] of Sirdar Singh Bahadur, a
picturesque scene to the pleasure of the
other [illegible].

The origin of [illegible] from the
[illegible] according to a belief
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three horses, three prayer symbols and some attendants. After these come men carrying two metal fans called *sashiba*, with a long pole, followed in turn by the two vestal virgins bearing a decorated umbrella. Then appear two treasure chests of the temple on the shoulders of men and a large basket of artificial flowers. Boys with lion masks made of wood and bamboo covered with cloth come next; and then a man with a halberd and one with a mask of Tengu with his radiculously long nose. There are men bearing sacred *sakaki* trees, five mirrors and three different patterns of fabric adorning the branches. Attendants with each a staff now follow and next a priest of the shrine riding on a horse accompanied by a servant bearing a long-handled umbrella. The musicians then are seen and after them the ark or *mikoshi* enshrining the chief ancestral spirit, borne by men. Before each of the *mikoshi*, or portable altars, goes a sacred horse and a *sakaki* tree.

The above is a very rough sketch and gives but a poor idea of the grandeur of the procession; and even then it is at present nothing to what it was in former times. Though the crowd for the most part has no idea of the origin of the occasion it nevertheless takes unceasing pride and interest in it year after year. The festival was always regarded as a very important one, and having much influence on the local administration and society generally.

As to the exact meaning of the ceremony it must be remembered that originally it was strictly a Government affair. At the time of its origin an edict was issued prohibiting the slaughter of animals within the six provinces nearest the shrine. This prohibition was thought to be pleasing to the gods and to have much to do with the exorcising of evil and the advent of happiness. The Kamitsukasa family, who are the hereditary keepers of the shrine, have preserved a very interesting document illustrative of what has been said. It comes down from the 12th century and says: "The Saben-kwan (High Government official) hereby issues the undermentioned order to the province of Settsu: Nobody shall take life of any kind on the day of Tegai-ye Ceremony held at the shrine of Hachiman at the Todaiji temple. That ceremony has its origin in the ceremonial procession that took place at the time when the god Hachiman came to the shrine at Nara from Usa in Kyushu in the 8th century. In the many provinces through which the procession passed all taking of life was prohibited, so that even wicked princes were constrained not to do harm. Such is the reason why the ceremony is known as the Tegai-ye. Since that time the Tegai-ye was held annually for many years, but was suspended owing to circumstances. But now the shrine has been rebuilt as in the former time and the spirit of the god is manifest in life. The ceremony is therefore now revived and we again issue the command not to kill, thus restoring the beautiful custom in Yamashiro, Yamato, Kawachi, Izumi, Settsu and Iga, as in the days of old. By observance of this order the god will the better be worshipped and the vow to be merciful be the better fulfilled. Moreover, the virtue of the Emperor will be the more safely guarded, and priests will increasingly observe the pious practice of praying for the long life of the Sovereign. I, Chunagon Fujiwara Ason Munefuyu promulgate this order by Imperial Decree; and the people of the aforementioned provinces are to observe the prohibition. July 25th, 1304."

The procession as now conducted is supposed to be after the form and manner of the original which took place when the shrine was removed from Usa to Nara, escorted by a great retinue of priests, government officials and people.

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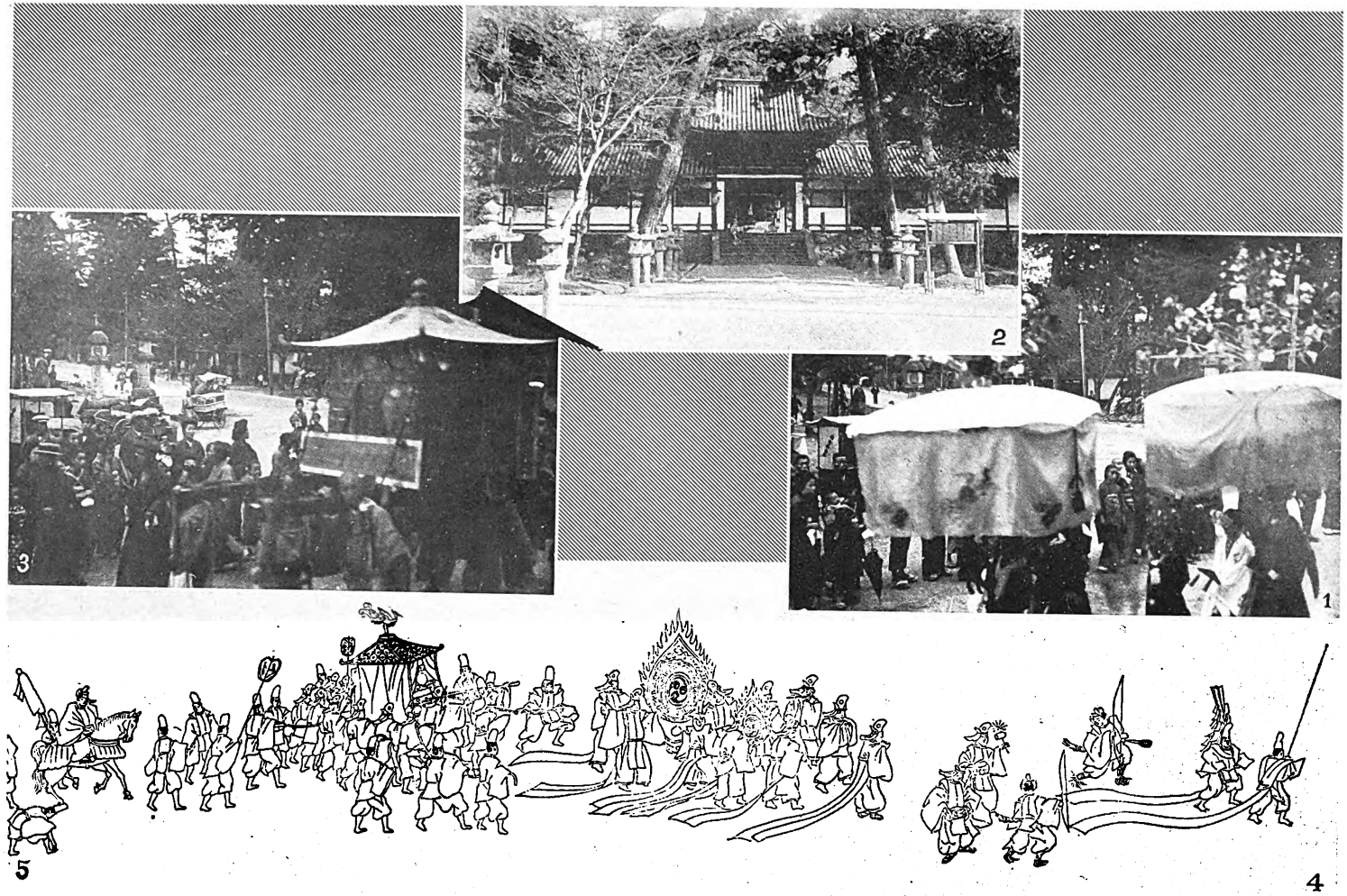

SCENES FROM THE TEGAI-YE PROCESSION: 1. MIKO. OR DANCE OF VESTAL VIRGINS 2. TAMUKEYAMA SHRINE
3. MIKOSHI 4. TEGAI-YE IN ANCIENT TIMES

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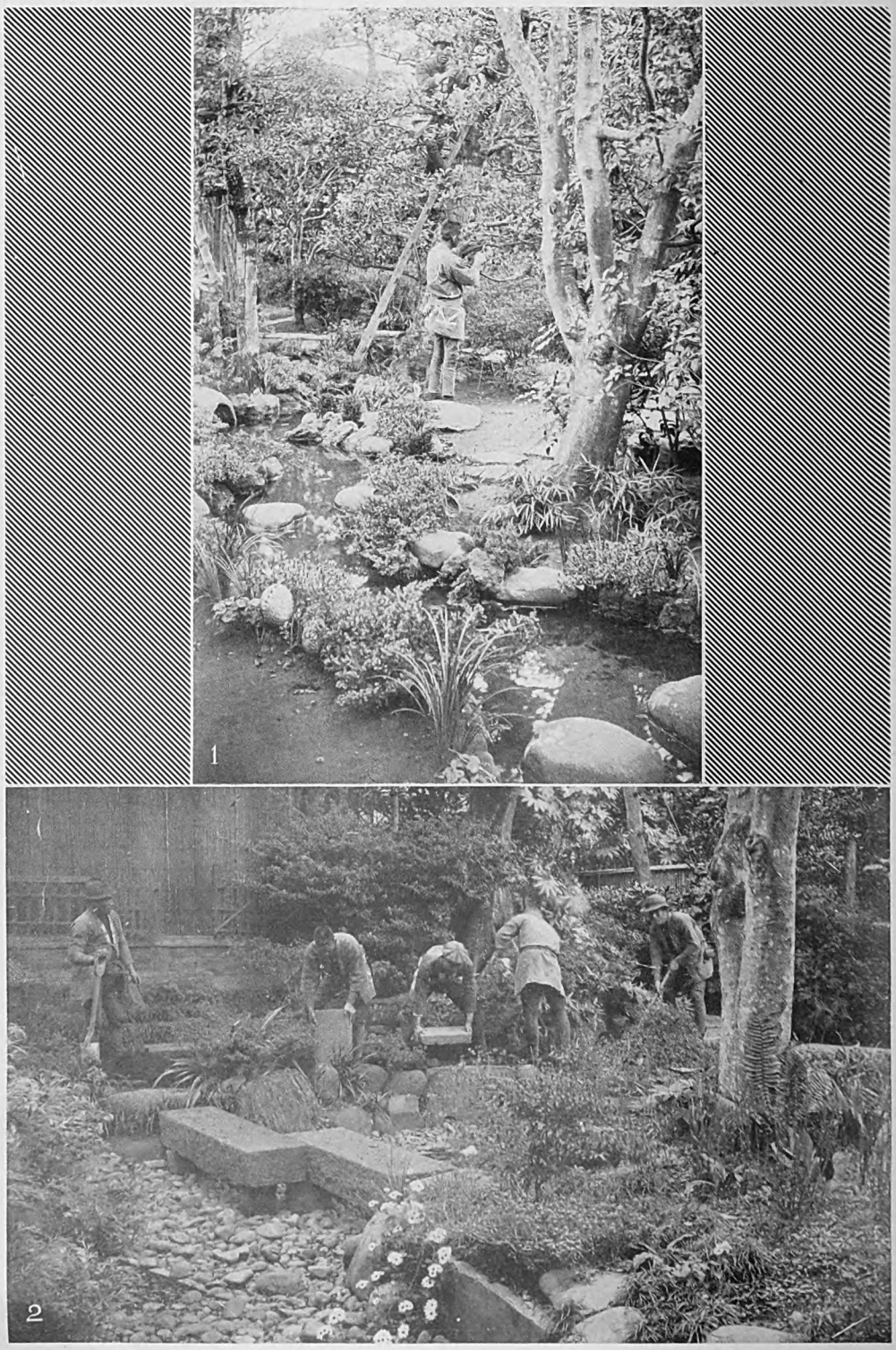

JAPANESE GARDENERS: 1. PRUNING 2. PLACING THE STONES

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JAPANESE GARDENERS

By F. YAMADA

THE Japanese gardener who merely cultivates plants and trees in a plot is known as a *uekiya*; but the specialist who is capable of designing and laying out beautiful landscape gardens, so characteristic of wealthier Japanese homes, is called a *niwashi*. Of the seven or eight hundred common gardeners in and about the city of Tokyo there are only 13 *niwashi*. Of course every Japanese house of any pretensions must have a garden; and the cost of it is always reckoned in the estimates for house-building; for a Japanese of education, or even of ordinary refinement, would as soon think of doing without the house itself as to think of doing without his garden. The garden is usually estimated at one-tenth the cost of the house.

When a *niwashi* gets a contract for a garden he always first makes a model, or *bonsai*: that is, a miniature garden, which is in itself a thing of beauty. Though no more than a foot square it comprises every feature of the landscape for which it is the model. The model is shown to the home-maker and must be accepted by him before the gardener can go ahead with his design. He may approve it wholly, or he may suggest certain modifications more in accord with his tastes; for every Japanese has some notion of what constitutes an artistic garden, especially as regards convention.

As a rule the master-gardener never works himself; he employs a number of subordinates who carry out his designs. But while the work is in process he may be seen with a pipe in his mouth going about the garden keeping an eye on details. Physically he seems to be a man of leisure, but mentally he is anything but idle. The *niwashi* is ever taxing his brain to add some further perfection to his plans.

The first thing to be done in laying out a garden is to select the place for the lake or pond and excavate it. The earth thus obtained is utilized for the construction of an artificial mountain, and a hill always looks well near a lake. The various positions where rocks and flat stones are to rest form important considerations. Sometimes the gardener

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takes as much as half a day puzzling out the best position for one stone. Next in importance comes the placing of the *ishidôrô*, or stone lantern; and then a bridge has to be built crossing the lake or over the stream that feeds it. The lake should always have an island; and the creator has to decide the site for the island.

The general plan for the landscape having been finished, the garden has next to be set out with trees. After the trees are in position the rocks and stones often have to be adjusted to make them fit in better with the landscape.

There are two ways of laying out a Japanese garden: one is to work from the front towards the back, and the other is just the reverse. The rocks, stones and trees are brought from various places. There are men who make a business of providing these essentials to garden-making. The *niwashi* knows just where to find any particular kind of stone or tree he fancies, as there are dealers ready to supply all. No two dealers are alike, each having his specialty.

The best time to begin a garden is about the middle of March, and it should be completed by July. And even if it be so great a garden as to take over a year to finish, the work is yet done only during the proper season. Certain trees which every garden ought to have, cannot be transplanted except in the season agreeable to them. The oak and sago-palm will die if removed out of season. Spring is the best time for transplanting most trees. A good gardener usually has two or three jobs on his hands at once and he goes his rounds seeing to all. Petty repairs and alterations in gardens already completed he entrusts to his assistants.

The Japanese do not set much value on a new garden, age being of as much importance in this respect as it is in other countries. But after two or three years when the rocks and stones begin to be covered with moss and the trees to look at home in their new environment, the garden is more admired. Each season gives the Japanese garden some characteristic aspect. Winter brings dead leaves, every one of which is carefully taken away; and then with spring time comes the flowers, and then the blossoms and shrubs of summer and autumn in turn. The gardener does not lay out his garden and plant it according to any mathematical or scientific plan; it is all a matter of instinct and experience; he is the successor of innumerable predecessors, the heir of ages of such plans and

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achievements.

A certain Englishman who had long resided in Japan applied to a *niwashi* to lay out a garden for him. The site lay up along a steep elevation, with precipitous cliffs. The *niwashi* visited the spot every day for a long time, and did nothing but simply took a look at it, to the bewilderment of the Englishman. A month had elapsed, but nothing had been done. Soon six months were gone, and yet nothing done. More months passed and no sign of any operations, not even an appearance of the gardener any more. The Englishman, being accustomed to Japanese habits, did not ask the reason. He cultivated patience and waited. One day, however, the *niwashi* appeared upon the scenes with his model, which was gladly accepted; and then the work was at once begun and went forward with despatch. After it was finished the owner inquired why it had taken so long to commence work. The *niwashi* explained that as the site was completely new to him he had been much put to it to hit upon a plan that would do; and though he had made many, none of them satisfied him. He had gone all around Tokyo and its suburbs examining the gardens and making sketches of landscapes that would fit in with the site he had to work on; yet could not work in the precipice satisfactorily. Finally he had discovered a natural scene that seemed to do; and this he worked into the Englishman's garden, to the delight of all concerned.

The laborers employed by the *niwashi* in making gardens are known as *dekata*, whose main work it is to dig earth and carry stones. They enter the service at the age of 14 or 15 and have to spend a certain time as apprentices. The more apt of them learn the business in about five years, but the stupid ones never do so. The latter in old age are seen going about with a pair of shears making a few *sen* a day by clipping hedges and trimming trees. To the gardener the shears are as important as the sword to the samurai. Gardeners are expected to cultivate good memories and never forget their tools or leave them about; otherwise they are scorned by their craft. Usually the tools used by the laborers are the property of the head gardener who rents them out to his employees, deducting the rent from their wages. The hours of labor are long; and the 1st and 15th of the month are holidays. As a rule there is no work on wet days; but double work in repairing after storms. Wages run from 60 *sen* to one *yen* a day, but some get as low as 40 or 50 *sen*. The Japanese naturally take to gardening, so the tribe never grows less. There is even a god of gardeners, who is known as *Niwatsu-no-mikoto*, and gets his due service.

The art of landscape gardening is supposed to have come to Japan from Korea in very early days; but the art in Japan has had a distinct development of its own, its peculiar characteristic

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being its essential requirement: it is a representation of nature in miniature. In this respect it is altogether different from western ideas, where artificiality reigns supreme. The Japanese garden must have lakes, hills, streams, trees, grass and, above all things, must have an impression of culture and elegance. The more the nature is preceded by the artificiality the more is displayed the elegance and the delicacy and the science of the gardener. To many Japanese it seems very doubtful whether these European gardens are cultivated or upon the whole of a pleasing character. Recently when a Japanese

nese nobleman was visiting England he was much struck by a most-covered stone in the garden of a Gentleman whose place he visited, but the gentleman did not appear to understand why the Japanese nobleman should admire it. Indeed he only remarked that it was an ugly stone which had been a terrible thing of having removed from the garden, but as it was so heavy he had left it where it was. He also seemed to think that the growth of moss on it caused it from its appearance. Much is the Gulf from one end west as to taste in gardens.

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being its essential naturalness: it is a representation of nature in miniature. In this respect it is altogether different from western ideas, where artisficiality reigns supreme. The Japanese garden must have lakes, hills, streams and coasts; and, above all things, must leave an impression of culture and elegance. The more the scene is pervaded by the soberness of age the better; and the stones therefore show moss and the bronzes are green. To many Japanese it seems very doubtful whether most foreigners can understand or appreciate their ideas of gardens. Recently when a famous Japanese literary man was visiting England he was much struck by a moss-covered stone in the garden of a gentleman whose place he visited; but the gentleman did not appear to understand why the Japanese so highly praised it. Indeed he only remarked that it was an eyesore which he had been thinking of having removed from the garden, but as it was very heavy he had left it where it was. He also seemed to think that the growth of moss on it detracted from its appearance. Such is the gulf between east and west as to taste in gardens.

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NEW YEAR COUNTRY CUSTOMS

By S. YAMASHITA

MOST of the accounts of Japanese New Year customs that have appeared in print refer to city life; but the customs of the rural folk are older and often more insteresting as well as instructive.

In the mountain villages of such provinces as Totomi the presents exchanged during the New Year season are somewhat singular. The mountain dwellers give dried chestnuts as presents, and sometimes edible fungus collected from old trees, as well as yams, while the people of the valleys give *mochi* cake and fish of various kinds, the presents not being sent by post, as in the case of city folk, but by special courier or by the persons themselves, followed by their servants burdened with the load. Even people who lives as far apart as 20 or 30 miles exchange visits and gifts during the festive season.

The customs of the *Yamabushi*, which order was described in a recent number of the "Japan Magazine," are somewhat different from ordinary folk. They wander about at New Year's selling images of the gods of good luck and various other ikons, the price being as low as 3 *sen* a pair. This might seem a poor sort of trade from a commercial point of view, but the simple peasantry of the hills love these little gods and always want to buy new images of them, especially to hasten good luck at the end or beginning of the year.

On the 11th of February the mountain farmers celebrate the festival of *kuwahajime*, or the commencement of hoeing. At that time every household rises early in the morning and goes to the field with hoes and spades. There, facing the lucky points of the compass, they dig the earth three times and plant branches of the pine tree, plum and bamboo, bound by a sacred rope, called the *shimenawa*. The afternoon of the day is a holiday when call cease from labor and engage in prayer to the gods of rice and fields. The three slips of tree set out are regarded as sacred, the pine, plum and bamboo being specially so, since they flourish even in the cold and snow of winter. As to the points of the compass observed while setting out the slips, they vary according to the year.

In the province of Owari customs again are different. In that district all the parents who have had children born to them during the year, place thanksgiving presents in the *tokonoma*, or place of honour in their homes, and make the New Year a time of good cheer for the little ones of the family. If the newcomer be a boy the gifts must be a bow and arrow, known as the *hamayumi*, or the exorcising bow, since it signifies the driving out of all evil spirits and other

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NEW YEAR COUNTRY CUSTOMS

By S. YAMAGUTA

MOST of the accounts of Japanese New Year customs that have appeared in print refer to city life, but the customs of the rural folk are really and often more interesting as well as instructive.

In the mountain villages of southwestern Honshu during the New Year season are somewhat singular. The mountain dwellers give dried chestnuts as presents, and perform odd songs collected from all parts, as well as poems, while the people of the valleys give sweet cake and fish of various kinds, the presents being sent by post, as in the case of city folk, but by special courier or by the persons themselves, followed by their servants burdened with the load. Even people who live as far apart as a score to miles exchange visits and gifts during the festive season.

The customs of the *Kumamoto*, which order was described in a recent number of the "Japan Magazine," are somewhat different from ordinary folk. They remain about at New Year's setting sprays of the pods of good luck and various other flora, the place being known as a pair. This origin was a present sent of trade from a commercial point of view, but the single presentation of the little love trees with pods and fancy seem to buy new images of them, even

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influences bad for children. On a board about 4 feet long and six or seven inches wide a pair of bows are fixed at one end, one on the right and the other on the left, with a quiver between them, while at the lower end of the board is fixed the figure of a Japanese warrior, made of some sort of silk stuff. Such heroes as Yoshitsune, or Kiyomasa, are favorites for this purpose.

In the case of female children the symbols are bats for battledore and shuttlecock, called *hagoita*, the manner of setting them up being the same as that of the *hamayumi*, but the figures are heroines.

In the province of Shinano they have a New Year ceremony known as *mono-tsukuri*, celebrated on the 14th of January when a kind of pudding is made from vegetables, such as pumpkin eggplant, fruit and ears of rice in which coins are put, and the dough is hung up on a willow branch in token of a fruitful year. On the mortar in the kitchen, which is used for making *mochi* cake, farming implements are placed, with the symbol of a rice-flower in the middle, known as the *ine-no-hana*, with grain measures beside the mortar. The rice-flower is made by making a bouquet of straw with *mochi* cakes for blossoms. The ceremony is regarded as a sacred function in connection with the hopes of the New Year. Furthermore, the water which has been used for washing out the mortar is kept in a vessel. The head of the family dresses in ceremonial robes and, together with his son, goes out among the orchard trees and challenges them as to whether they intend to produce a good crop of fruit for the coming season, threatening to cut them down immediately unless they can give a satisfactory answer. The youth accompanying him answers for the trees, saying that the trees will do their best to produce abundantly. Whereupon the father, in approval, sprinkles the *mochi* water, from the mortar, on the roots of the trees; and thus every tree is sworn to be fruitful to the utmost. Then the head of the house takes a piece of paper and writes on if that all the plants of agriculture must be cultivated assiduously and that plenty to cereals are promised with success to the silk workers, together with good wishes for the house and family. The paper is hung in a high place in the guest room of the house. In the evening the head of the family gives clean rice to his fowls and some boiled rice to the domestic animals of the establishment, a favor which he himself does not enjoy save on festive occasions. This custom of making the fruit trees swear to produce well is practiced in some other provinces also.

In the province of Ugo on the 16th of January is performed a ceremony known as *torioi*. In the very early morning of that day, at about 2 o'clock, some seventy men ranging in age from 15 to 42 collect in one place. These are known as the bird-chasers. With fifes and drums they chant a melody signifying that they pray for the frightening away of evil birds which devour the ripening rice and devastate the fields, walking about a mile as they sing. Then all the newly married couples of the place sprinkle water on themselves with ladles, this being a Buddhist form of purification. If there be any stragglers among the bird-chasers thay have to suffer penalty. In the evening the young men of the village collect and drink saké in honor of the day. The time is made an occasion of introducing youths of fifteen to the society of men, a sort of coming out. No dout the custom first arose out of the superstition that such a ceremony could do something toward saving the harvest from bird pests, which are extremely destructive; but now it amounts to no more than developing and cementing the social sentiment of the village, in which respect it is regarded as being not wholly useless.

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KONGOSAN

By M. TAYAMA

THE most beautiful scenery in Korea lies along the eastern shore toward the north of the mid portion of the peninsula. Its fame was known to China of old and many travelers visited it to delight their eyes and elevate their minds with nature's handiwork, just as many to-day go to Nikko or Geneva.

The most entrancing portion of this scenery comprises Mount Kongo. Travelers have vied with one another in descriptions of these magnificent peaks soaring thousands of feet into the azure blue, with weirdly shaped and arranged rocks innumerable extending down to deep ravines where wild torrents rush and roar and then plunge free over wonderful waterfalls. It would indeed be difficult to find any place on earth to surpass Kongosan for boldness and splendor of view.

Hitherto the region has been for the most part neglected by the outside world because of its comparative inaccessability. This excuse no longer holds, however, for now a railway runs from Seōul to Gensan carrying the tourist by rail as far as Tetsugen or Heiko from which he can easily reach Kongosan by way of Kinkwa and Kinjo. The way itself is full of historic interest, as one passes through dales reminiscent of story and villages alive with hoary legends. Gradually one comes to the final ascent and in time to the glorious summit. Descending to the sea one can take the steamer to Gensan and return by rail to Seōul. Those pressed for time may proceed direct to Chosen harbor from Gensan and, without climbing the mountain, enjoy scenery well worth a visit and then return to Gensan and thence back to Seōul.

Again, it is now possible to leave the train at Sempo and take the newly made road running south from there, though the scenery by this route is indifferent and means of conveyance are not to be had. Recently a hotel has been established at Onseiri under government auspices, where travelers by motor car from Gensan may be comfortably put up in foreign style, the trip from Gensan to Onseiri taking only half a day.

Mount Kogo is divided into two groups, the western being known as the *inner* mountain while the eastern range is called the *outer* mountain. Most of the interesting ruins of ancient temples are to be found on the inner mountain. The range is said to comprise no less than 12,000 peaks of which the highest is 5,970 feet. Here and there among them are numerous places of great interest.

Onseiri village lies at the gateway to the outer mountain. It has numerous hot springs and affords magnificent views of the region. It still retains all the primitiveness of a Korean mountain village, though already there are two or three Japanese inns, besides the government hotel. Beyond the Kwannon range west of Onseiri there is the Shinkeiji temple not far from the village. It was founded by the king of Shiragi about 1600 hundred years ago, though rebuilt several times since. In front of the temple stands old pine forests overlooking the fair scenery around. Near by are two or three other temples of varied interest.

Near the Shinkiji temple there is a famous grotto known as the Gyokuryudo, or cave of gems. In the ravine are many strangely shaped rocks of oblique strata, with picturesque waterfalls below; while natural archways make the place like fairyland. People of a poetic turn of mind have given appropriate names such as "Rocks of the Seven Genii," and "Gem Stream Bridge" and "Diamond Gate," to certain places.

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Fragrant Waterfall is around the precipice to the left of the Cave of Gems. It is the finest in Korea, having a drop of 170 feet with a huge whirlpool below, known as the Gulf of the Nine Dragons. The fall is fed by eight tiny lakes which look like beads from above but which are of great depth.

The Kankakei valley and the Banbutsuso Ravine are other spots of more than ordinary interest. By rowing a short distance up the river Onsen one comes to the ravine, where rocks like dog's teeth stand out weirdly above, and other rocks as strangely fashioned are everywhere to be seen. The whole valley is known as the Kankakei, or Cold Mist Valley.

Umi-kongo, or Sea Daimond Rocks, may be seen on the coast south of Onseiri, covering many square miles, pointing upwards like so many cyclopean pillars.

Some nine miles south of Onseiri village stands the Yukoji temple, the biggest Buddhist fane of the region. One must go southward from the village to Hyakusenkyo, or Hundred Rivers Bridge, near which is a village of the same name, whence branch out minor ranges of Mount Kongo till lost in infinity. Here are innumerable waterfalls and cascades, one of which is known as the fall of the Two Dragons because of two colossal rocks facing each other on either side. The water descends over twelves terraces, issuing from among a grove of cherry trees and gigantic pines, rushing down a descent of 200 feet. At the top of this valley some 6 miles up, if one can be so ardent as to proceed, there stands the Yusenji temple. The temple was founded by the king of Shiragi but rebuilt many times since.

Entering the main gateway one faces a gorgeous painting of the main buildings, which are six in number, with three minor ones. The art generally, especially the images in sculpture, is worthy of note, the figures of the ten kings of Hell and the Fifty-three Buddhas being most remarkable.

The central peak of Kongosan, known as Mount Biru, is easily ascended in 4 or 5 hours, though the pathway is not good. From the summit spreads out a matchless panorama of all the other peaks and ranges, with the bay of Chozen and the Japan sea in the far distance. To make this ascent is the climax of the trip.

Under the shadow of Mount Kwannon there is an old abbey known as the Bankaian, or Monastery of All Ashes, which though unpretentious is yet said to be capable of turning all evil human passions to ashes. But as most evil passions turn to ashes anyway the place is not so well patronized.

Beneath the peak known as Koro, which means incense burner, and Mount Shishi, or Lion Peak, runs an awful ravine or gorge, sundering the giant rocks, through which a mighty torrent rushes, making in the open spaces wonderful whirlpools. The water scenery here is made more picturesque by the many oldly fashioned rocks in the vicinity. One fall known as the Pearl Fall, is so called becasue it looks like crystal Venetian blinds.

The Hyokunji temple was built by King Bumbu about 1,200 years ago, the founder being a priest of the Shiragi dynasty. A cave waterfall rushes down in front, while several lofty peaks stand out against the sky. The Hakkwa-an abbey is in the same neighborhood, having a colossal image of Buddha some 20 feet high and sculptured from the natural rock. The art of this place well represents Korean sculpture of Mediaeval times. Travelers entering the region by way of the inner mountain come to this temple first, and have a good view of the minor peaks of Kogosan. The main structure of the temple is possessed of some degree of sublimity while the contruction is on a grand scale. These images and paintings are good examples of modern Korean art.

To do this magnificent trip about ten days will be necessary. One has no hotel expenses while in the heart of the region and must take all supplies along, putting up at temples, abbeys and huts during the night.

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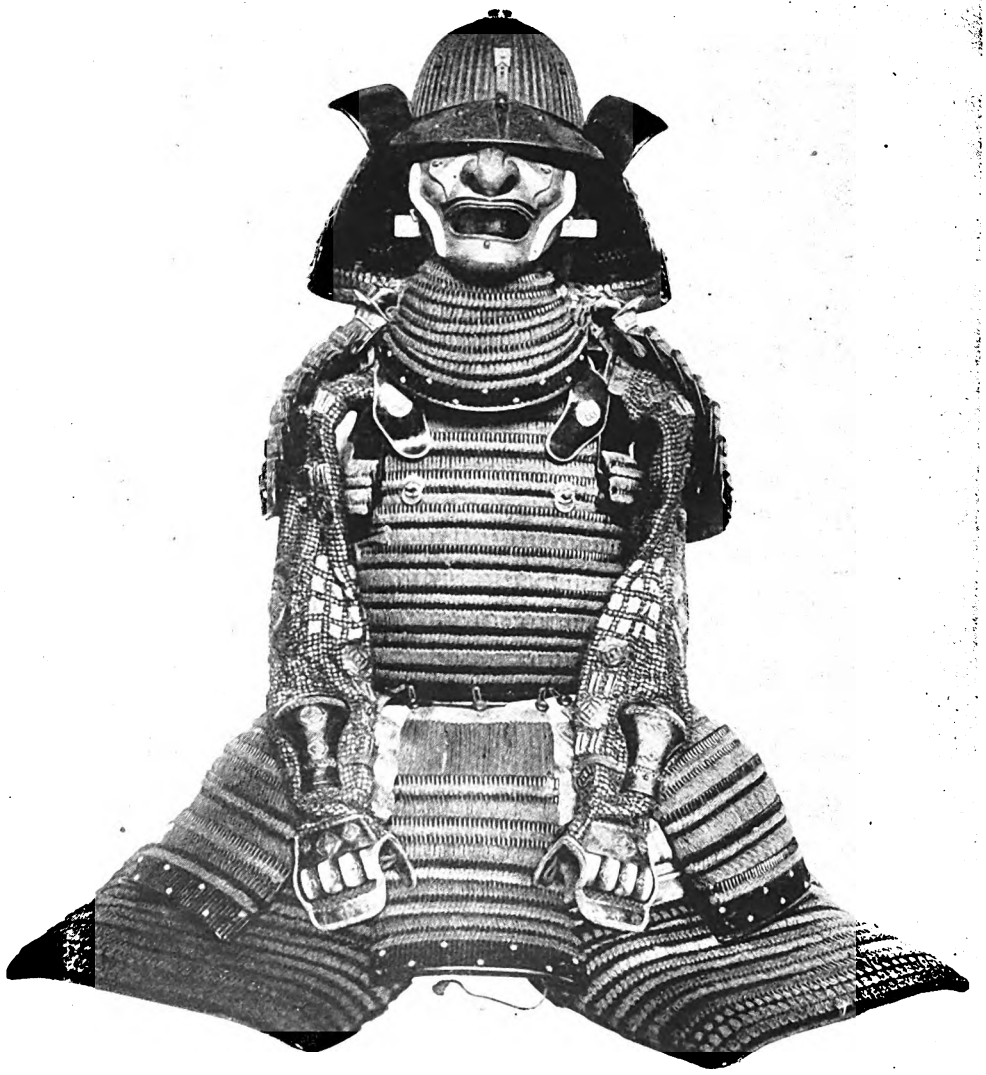

HELMET AND ARMOUR MADE AND WORN BY ENSHU

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ENSHU AND HIS ART

By Y. TAKAHASHI

KOBORI Enshu, sometimes called *Totomi-no-kami*, also going under the nom-de-plume of Soho Koji, was in his early career known chiefly as a master of the Tea Ceremony and later as a great architect. He was, however, one of the greatest artists of the early Tokugawa period in all forms pertaining to the making of beautiful utensils; and the things he designed are now among the most prized of art treasures. This is especially so of all utensils used in connection with the function of ceremonial tea.

Enshu's most thriving period was during the 30 years intervening between the vanquishment of Hideyoshi's vassals by Ieyasu and the year 1637, subsequent to which came in the era of beautiful utensils, for which there was a veritable craze. At this time the fame of Enshu was at its height. During these years the country was rich in gold; for civil war seems not to have much reduced the Tokugawa treasury. In fact the strife caused the various *daimyos* to save up their funds all the more, in preparation for emergencies that might any moment threaten. And when peace was restored the rich barons began to consider how they might spend their wealth to the best advantage and naturally many of them were tempted to luxury. Some went in for the construction of imposing buildings and others laid out extravagant sums in works of art. Anything in the way of art interested them and tapped their purses. Artistic architecture of any kind, beautiful gardens, aesthetically designed utensils for ornament or use in the mansion or its kitchen,—everything suggestive of genius or invention took their fancy. It was indeed the golden age of the useful arts, an era that might well produce a genius such as Enshu.

Many of the *daimyo* aspired to build and live in magnificent mansions in the Shogun's capital. The civil wars had obsessed them with ambitions after big things. Over their mansion entrances they erected imposing gates with magnificent carvings, such as may now be seen only in the survivals at Nikko. The *karamon*, or China gate, came into vogue,

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with its down-sweeping roof lines and up-curved corners; such gates appearing at the entrances to all the ancestral mausolea of the Tokugawa family. While they sought to honor the departed so, they did not forget to honor themselves with equal if not more sumptuous magnificence. And these state mansions had to have furniture and utensils to match. Many a *daimyo* had a special hall established for the drinking of Ceremonial Tea. Having been most of their lives soldiers the *daimyo* could hardly hope to excel in the arts of peace. All such matters were entrusted to the skill of experts like Enshu.

Enshu was the son of a man named Kobori Masatsugu, who had been in the service of the great Oda Nobunaga and afterwards of Ieyasu as director of public works. His genius in the art of construction would, therefore, seem to have been in some measure inherited. Needless to say all the articles that claim his name in modern times were not made by him. Indeed he had so many orders from the nobility that he by no means could have executed all of them and had to sublet the orders, himself finally examining the workmanship and putting his seal to it. He was a sort of foreman artist with others working under him. Owing to frequent conflagrations in old Yedo many of the works left by Enshu and his school perished. In Kyoto, however, many of them were preserved. When the Katsura-no-miya palace was being constructed Enshu was placed in charge. He said, however, that he could undertake the work only on three conditions: the time should be unlimited; no set amount was to be fixed for the outlay; and there should be no interference with the architect. It was this spirit that went to render his works so perfect.

Enshu was thus very truly a child of his age, a natural result of the circumstances in which he was placed, the matured product of 270 years of steady preparation. In some respects his was an age somewhat resembling the early part of the Meiji era, when, after the civil strife of the Satsuma rebellion had ended, some 30 years of aggressive activity in all lines of progress and outlay intervened; but alas we produced no artist to compare with Enshu, as a genius typical of his time. The difference may be due to other differences, such as the existence in the early Tokugawa period of many wealthy *daimyo* who were patrons of art and artists and left genius free to pursue its own inclinations and tastes. The artist then was never in fear of starvation.

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By the time of the early years of Meiji such patrons of art were no more. After the Japan-China war there was an enormous expansion in commercial and industrial enterprise, with corresponding outlay in money; but there was no fostering of art and no appearance of any great artist. Consequently that age has left behind it nothing immortal. A nation whose main ambition is to excel in the manufacture of boots, silk hats and haberdashery can hardly expect to produce art works of immortal significance. Japan of today has succeeded in making herself the Japan of the world, but in doing so she has ceased to be the Japan of the gods. She can produce millionaires and partizan politicians but not men of the Enshu type.

Some twenty-five years ago I went abroad to make investigations in connection with commerce and industry. In Liverpool I met a gentleman who was very fond of Japanese art works of all kinds; he had collected a great many art curios. His motive in collecting specimens of Japanese art was most interesting to me. It seems that he had visited the Paris Exhibition where he was told that as Japan was no longer able to produce great works of art she was now exhibiting her old masterpieces, and was sending many old curios to be sold; so, being much impressed by the excellence of the art displayed in these old curios, he had purchased many, prizing most of all a gold-lacquered cabinet which, he was told, once belonged to the third Tokugawa shogun. Among the things he set greatest value upon were some specimens of the art of Enshu, especially one called a tea-box, made of lacquer inlaid with mother-of-pearl insects. Thus it became plain to me that at a time when Japan was otherwise practically unknown one piece of art was sufficient to establish her reputation as a great nation; for this intelligent Englishman at once realized that no barbarous people could have produced a man of the genius of Enshu. The soul of a people may, therefore, be seen and appreciated more in one great work of art than in all the truck of the factory and the shop. When a whole nation can come to be admired and loved through one small specimen of a great artist's handiwork how supremely important becomes the entity called art! When I suggested that this Englishman should visit Japan and learn to know her, he replied that he had a very good friend in Enshu and could see the spirit of the nation in his work. He would see nothing better by going to Japan, and perhaps be disappointed in the bargain.

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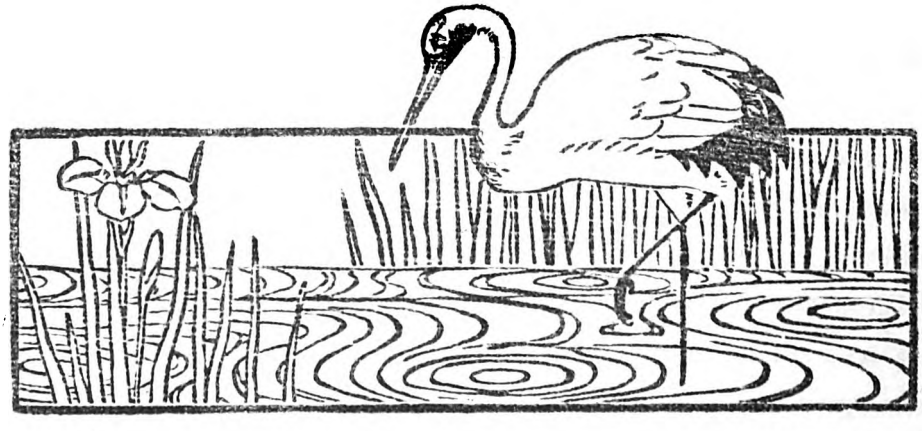
This mental attitude of the Englishman left on me an ineffacable impression; and from that time I began to take a more lively interest than ever in art, and have learned through it to commune with the great spirits of many nations, and especially the men of immortal achievement in my own country. This faith in the power of a single work of art to influence one's life by putting one in touch with immortality is worth examining and cultivating. We used to say that the old sword makers of Japan had put their spirits into their weapons, and that it was this which made them so great. There is certainly something of the superhuman in great works of art. When I gaze at a tea ladle that came forth from the hand and brain and soul of Enshu I feel a life that is immortal. The soul of the artist is still present with me by means of the article. And it is a soul that is always visible. It is no ghost! It is a reality! It is consciousness of this possibility that has inspired the work of all true artists enabling them to achieve the immortal. They aspired and labored for perfection. They could be satisfied with nothing less. This love of the beautiful, the true, the perfect places Enshu among those whose works will never grow old.



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LEATHER MAKING IN JAPAN

By T. YASUDA

THE use of leather in Japan is as ancient as in other countries. From time immemorial the Japanese have been accustomed to hunt wild animals with the bow and the spear, and the skins of those captured were always tanned and made into leather, which was utilized for footwear as well as for clothes, mats and beds.

The most important leathers of old Japan were those made from deer skin, antelope, the boar, the bear and the ox. The art of tanning and dyeing leather is believed to have been introduced first from China or Korea from which tanners came in the early days. But with the advent of Buddhism, which discouraged the taking of animal life, leather-making met a serious setback, and the Shinto principle of avoiding certain things regarded as unclean, including dead bodies, accentuated the movement against dealing in skins. The work of the tanner was among the most despised of all occupations, the citizen being ashamed even to be found in the company of one.

Leather workers were divided into three classes: those who made weapons and leather hunting clothes, the dyers of leather and the tanners themselves, the first two not suffering from the aversion of society to the same extent as the latter, who were classed among the *eta*, or the pariah of old Japan. Needless to say the business of dealing in leather did not flourish under these conditions, being limited to the efforts of individuals.

But the demand for leather was always great. The helmets of the time were partly made from leather, while the same was used for making skirts for warriors and also socks, to say nothing of purses and tobacco pouches. Leather was used too for drum heads and other musical instruments. Certain sandals were also made of leather. It was indeed remarkable how the prejudice against tanners had to fight against the demand for leather, the latter naturally winning in time.

In the fourth year of Meiji, that is in 1871, Japanese officials were permitted to wear foreign boots and shoes, and then the *eta* were abolished as a class. The number of persons whose class was thus affected was 359,000. The best leather workers of the time were those who prepared skins for musical instruments, such as the *samisen* and the drum, the former requring cat skin, which accounts for the nickname, "cat," often given to *geisha*, as the *samisen* is their favorite instrument of music.

In Japan the trade in leather has found most rapid development in Himeji in the province of Harima, from which even today the best fancy leather comes. Of course the feeling of aversion for leather workers affected shoemakers too, who were so despised that a citizen having his shoes mended would not contaminate himself by handing the money directly into a shoemaker's hand, nor could one of them enter a house without polluting it. On the other hand those who used leather in making armour were highly respected. This shows the length to which folly and inconsistency went in regard to leather among the people of former days. Even *daimyo* were not above decorating their houses with the skins of animals, while they looked down with contempt on those who prepared these accessories. Cushions and horse

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saddles were made from leather. In the matter of skins the upper classes favored tiger and other wild animal skins. As these could not be had in Japan they were often manufactured in Kyoto and other places where rich daimyo were wont to frequent, the skins being immitations, of course.

The lowest of all leather workers were those engaged in preparing the skins of horses and dogs; yet the leather made therefrom was not regarded as more unclean than that from the skins of other animals. Indeed when battle drums were placed in temples the skin of the horse was being held up as mark of honor in the sanctuary. This proves that the ideas of pollution as to animal skins was a mere convention without rational foundation, and a positive absurdity.

When Japan was opened to foreigners the public were disgusted at the presence of persons wearing shoes of oxhide, which were regarded as polluting the sacred soil of Nippon. To enter a shrine with such footwear was thought most sacreligious, and enough to bring down the judgment of the gods. Yet all the while drums with heads of horse-skin were being beaten before these same gods. One of Japan's most eminent statesmen, the late Viscount Mori, Miniser of Education, was assassinated by a fanatic because he stepped on the steps of the sacred shrine at Ise, thus insulting the Sun-goddess, the ancestress of the nation. So in 1871 the Government decided to allow its officials to come to their offices wearing foreign shoes, a change that could only be regarded as radical in view of the public sentiment of the time. It seems to the man of today a comic circumstance to look back to, but it was a serious matter to the people of that time.

After that time leather-making began to grow and prosper in Japan. The first mover in the new business was Mr. Katsuzo Nishimura who opened a shoe shop in Tsukiji, Tokyo. He at the same time established a tannery at Mukojima, now the well known Sakura Gumi. Mr. Nishimura began by obtaining the help of skilled shoe-makers from Holland, from whom he learned all about the business of bootmaking. In time he got orders from the army, one being for 25,000 pairs. In 1866 he brought out a German to teach shoemaking, which led to the introduction of German ways of leather making and in shoe styles. After the decision of the Government to use only home-made shoes in the army the business of manufacture became very important. Then various shoe companies sprang into existence, among which the Sakura Company has continued to hold the foremost position.

The China-Japan war in 1894 increased the demand for army boots enormously, with consequent demand for leather; and after the war with Russia the situation was still more acute, so that as many as 27 leather companies immediately appeared. The result was that the individual shoe maker began to decline and the factories to prosper. In 1913 there were only 890 shoemakers in Tokyo, whereas in 1902 there were 1268 shops.

Leather began to be used in many other ways besides for boots and shoes; it is used for chair covers, belts, carriage trimmings and a hundred other ways; and at first the home supply was sufficient, but now there are large imports every year, chiefly from China, Korea, India and Australia, with some from South America. The domestic product is generally recognized as inferior to the imported leather. The annual value of leather made in Japan is now set down at about ¥7,320,000; and the value of imports is equal to about ¥4,000,000 with some ¥2,480,000 for furs and skins imported. Most of the imported leather is for soles.

The various leather companies have each their distinctive features, some making soft leathers for military use, others making belt leather and still others leather for boots and shoes. The recent orders from Russia for millions of pairs of army boots will keep the Japanese factories busy for many months, and do much toward promoting the business of leather-making and the manufacture of leather goods.

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AWA-NO-JUROBEI

By T. MONO-O

(The Kwansei College, Kobe)

JUROBEI was a *samurai* who served under the feudal lord of Tokushima in the province of Awa; and a precious sword of honor, known as the *kunitsugu-no-katana*, disappeared while under his care. How the valued weapon was lost no one knew, but Jurobei was responsible, and had either to commit *harakiri* or find it. He first made up his mind to try to find the weapon; and to give himself time for this he left his infant daughter with her grandmother, and with his wife fled to Tamazukuri in the suburbs of Osaka, where he lived under an assumed name, calling himself Ginjiro.

To ascertain the whereabouts of the missing sword he mingled with all sorts of people from day to day, keeping his eyes and ears alert, and even joined with robbers and gamblers on chance of coming across the lost sword.

One morning one of his vagabond companions called at his house while Ginjiro was still in bed and, addressing him roughly, demanded the repayment of some money he had borrowed. The man, thus aroused from slumber, was in no mood to be dunned for money and did not give a very satisfactory reply, so Budaroku rebuked him and demanded the return of the loan, on pain of being at once summoned before the court. Fearing that should this happen, all his secret mode of existence should come out, Ginjiro determined that something had to be done. Budaroku gave him until sunset to find the money. So he set out to raise the necessary amount.

During the absence of her husband the wife discovered that the authorities had found out the doings of the gang with whom her husband had been associated in his search for the lost sword, and she knew that now at any moment officers might come to arrest him, as the other members of the fraternity had already been apprehended. Then it would be all up with Ginjiro and his wife, for the wife would have to suffer for the sake of

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her husband. Thus was she thrown into a state of despair, feeling how far they had fallen from high *samurai* estate. They had descended to the level of vagabonds for the sake of restoring the lost sword to their master, but so far it was to no purpose. So she prayed earnestly to Kwannon, the Goddess of Mercy, for relief.

While the woman prayed she heard the thin, sweet voice of a little girl-pilgrim singing a hymn to Kwannon. The child was so sweet and pretty, a veritable angel of a thing. In the perfectly even tones of the Japanese woman when laboring under profound emotion, the child asked alms of the woman, the voice as soft and smooth as the song of the kettle over its charcoal bed. Tones that indicate such deep self-control always suggest utterance of something grave and arresting. What a pretty child-pilgrim she is, thought the mother; and she resolved to give her something. She asked the child whence she had come and whether she were travelling with her parents, including several other questions; but the little one only replied that she had come all the way from the province of Awa in Tokushima.

At that the mother was deeply moved; for she thought of her native place and her own little daughter there, whom she had not seen for some years. As the child went on to explain how she had set out on a pilgrimage from home, the woman felt drawn nearer and nearer to her, a feeling of kindred and affection at once springing up between them. As the little girl told how that she had never known her parents, as they had gone away when she was quite young and that she was then living with her aged grandmother, the woman began to realize that perhaps the little pilgrim was her own child. And when the girl said that the name of her father was Jurobei, there was no doubt in the mind of the mother that she was at that moment speaking to her own little daughter, whom they had left behind in their flight. All her baby smiles and ways had vanished and she was now a girl fast approaching womanhood. The forehead she had been accustomed to caress and kiss alone seemed the same.

Naturally the mother was tempted to reveal herself at once to her daughter, but she hesitated, since there was danger of their being arrested any moment, and then the child would be involved with the family in misfortune and disgrace. So the mother made up her mind to persuade the child to return to her grandmother, as it was not fit that she should be wandering about thus unprotected looking for her parents. Suppressing the emotion that surged within her breast as she tried to refrain from embracing her child, she prevailed upon the girl to set out for Awa again, giving her some money to help her on the way. The child did not want to promise this. She said that she wanted her parents; it was so lonesome to have no one to comb her hair in the evening and sleep near her at night, like other girls. At this the mother almost broke down, but for the child's sake she endeavored to retain her self-control, inducing her to go back to her grandmother.

Though desiring to travel far and wide in search of her parents the girl addmitted the difficulty and danger of the undertaking and finally consented to set out for home. Her heart was broken as she realized that she was not going to find her parents after all. The child took

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the money, and after a fond good-bye, departed. The mother in a paroxysm of grief threw herself on the *tatami* and wept her heart out.

As she pursued her way along the road the child prayed to Kwannon for comfort and that she might find her parents. She felt like a drifting boat upon the open sea. Thus she vanished along the mountain pathway.

After the girl had left, the mother repented that she had let her go; and resolved to risk her being included in the misfortunes of the parents, the woman set out to overtake the little pilgrim and bring her back.

Jurobei, the husband, had finished with his creditor and was on his way back, still puzzling his brain as to how to raise the money, when he saw some one coming over the brow of the hill. As the child was in danger of robbers Jurobei interfered to save her and brought her home with him. On their arrival at the hut his wife was absent, which surprised him. However, he lit the lantern and took out his pipe, while the child sat by him and told him of her difficulties. "Yes," he said, the robbers knew you had a few coins and they intended to take them, and dear knows what would have happened to you.

Then he asked the girl how much money she really had. When she told him, he realized how far that much would go toward relieving him of debt. She took out the money and showed it to Jurobei. He took it and it felt good in his fingers. It was very risky, he told her, to carry money while so many robbers were about; so he would take charge of it for her. It is said that money is the root of all evil and that it baffles even the judgement of hell. Well, at that moment money was the one thing in the world which Jurobei wanted; he felt that it would save him. He did not want to rob the child but he wanted the money as a loan. Thus he eased his conscience. The little pilgrim refused his offer to take care of the money. She informed him that she had some gold in her purse and another valuable thing that her grandmother had given her and which she was never to show to any one but her parents when she found them.

This excited Jurobei all the more and he began now to insist on seeing the purse, which the child as persistently refused, The little pilgrim grew frightened and attempted to escape but strong hands were laid on her; and when she screamed. Jurobei, fearing the attention of the neighbors would be attracted, placed his hand over her mouth, and in his excitement held it there so long that when he relaxed his hold the child lay still and lifeless. No one could be more surprised than the man himself to find the dreadful result of his rash act. He opened the child's mouth and tried to excite her to movement; but no; she lay quiet and apparently dead.

There was no help for it; so to make matters look better he lifted up the limp form and laid it on a bed, covering it with quilts. The body of the child lay there as if in sleep. The sound of footspets were now heard, and there stood his wife in the doorway. She cried out in unrestrained excitement, telling him that while he was away their little daughter had come as a pilgrim and that, fearing to involve her in their disgrace, the mother had persuaded her to return to the grandmother, without revealing her identity to the child; and that afterwards, regretting this decision, she had startep

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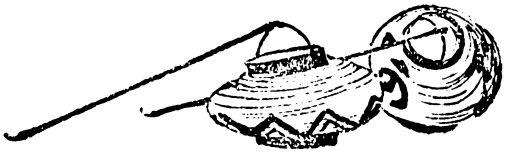
after the child but had failed to overtake her. What was to be done? She would never forgive herself for having allowed the child to depart.

The husband's feelings may now be better imagined than described. He berated his wife for having allowed the child to go away from the house. He asked her how the child was dressed and what she looked like; and every reply from the mother only confirmed his suspicion that the body of the little girl lying in the room was that of his own child. Soon the mother found her way into the room and, and thinking her husband had prepared a happy surprise for her when she saw the little girl sleeping there, rushed up to her and tried to awake her; but she soon came to see that it was a sleep that knows no waking.

The mother would not be comforted and lay wailing by her child. The husband, at a loss what to say and what to do, at last made a clean breast of the whole affair, which seemed incredible to the mother. She took the dead form of her child in her arms, embraced it over and over again and seemed as though she would die of grief. She wailed and lamented, beseeching the spirit of the child to pardon the treatment she had met with at the hands of her parents, after her long and dangerous search for them. "Oh, if I had but detained the child," she wailed, blaming herself bitterly. "Ah, where in the world can be found so dutiful a daughter with parents so cruel!"

Then the father took out the child's purse and in it was found a letter, which, to his immeasurable surprise, was addressed to himself. It was from the grandmother, and to the effect that the lost sword had been found that the little daughter had set out alone to find her parents to tell them the good news and bring them home. The sword had not actually been recovered yet, but the old woman had found out where it was, and all that was necessary was for Jurobei to come home and take steps to recover it. It was a pathetic letter, written by the old mother as she lay on her deathbed, not knowing whether the child would ever find her parents. The letter was full of soliciation for the little pilgrim, saying how that she was of delicate nature and subject to convulsions, and expressing anxiety lest she should meet with some sudden, fatal shock.

As the two parents read the letter they were prostrated with grief. Fortune and misfortune seemed so inextricably intermingled and mixed. As they talked of starting at once for home the noise of approaching footsteps was heard and soon the hut was surrounded by officers to arrest them for debt and robbery. They entered and found Jurobei lying with the body of his child over him. He arose, seized a sword; and when summoned to surrender, challenged any or all of them to combat. They attempted to close in, but soon realized that they were facing an expert swordsman, a samurai to the life. As the fight intensified, the wife set fire to the house so as to dispose of the daughter's body. At this the attackers fled and Jurobei and his wife, taking advantage of the pause, fled into the forest and escaped by the mercy of Kwannon, reaching their former home in time. And so the *kunitsugu* sword was recovered and Jurobei's duty was fulfilled, the only fly in the ointment being the loss of their perfect little pilgrim daughter, who had given her life for her parents. And now as thousands of Jurobei's countrymen see the whole episode enacted in the Japanese theatres from time to time they weep and mourn once again with the parents, Jurobei and Oyumi, and for the little pilgrim Otsuru.



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CURRENT JAPANESE THOUGHT

By THE EDITOR

Another Year

With the incomig of another New Year editors are as much prone to make new resolutions as other people; but theditor of the *Japan Magazine* confeses to having given way to the habit so often without success in the past tht he hesitates to undertake any new pnmises for the future. Last year occasio was taken to invite suggestions fro our readers as to improvements that mght be effected in the pages of the *Japan Magazine*, rendering its pages c more service and pleasure to the manyreaders that welcome it in the various English-speaking sections of the world Some were good enough to act upon the invitation; and for the kind letters of suggestion received our best thnks are due and are hereby extended. Some of these suggestions were eminently sound and practical, especially those received from members of the Japan, Sciety of New York; and it is to be seriously regretted that the Managemen has not yet been able to act upon thm. We promise, however, to do our bes to effect them in time, and hope that frieds of the Magazine will continue to snd suggestions and to insist on thir being carried out. At the same time t should be understood that the edibr of a periodical in Japan has not ne same means of effecting changes anc improvements that he would have in lew York or London; he cannot evei be held responsible for the contents an make-up of the periodical; and in the ase of the *Japan Magazine* his responsibily extends little further than for the laguage in which the articles are translate.

Foreign Affairs

The new Minister of Foreign Affairs, Baron Ishii, seems to be winning golden opinions among his countrymen, though some of the more aggressive spirits doubtless expect more of him than he can safely undertake at this time. His personal opinion as regards a firmer foreign policy may be inferred from the following taken from an interview quoted by the Osaka *Mainichi*. "It would be most improper for the Japanese to talk too much about their rights and interests at this juncture when the rest of the Powers are engaged in a life and death struggle. What people in Japan should be advised to do at this crisis is to remain quiet and endeavor to develop their latent power." This sounds very much like a voice from Europe; and no doubt it is the soundest counsel Japan can receive at present. The temptation to ignore it will, of course, be strong; for affairs in China continue to cause grave misgiving, especially on account of the movement towards monarchy. Japan has already despatched a note to China inquiring into the facts regarding the movement, and warning the President against furthering a change of government at a time when the world is not prepared for further strife and when the Chinese people themselves, now peacefully falling in with the new régime, might easily be thrown unto undue excitement by a restoration of monarchical government.

Japan Acquiesces

Japan's formal acquiescence in the declaration of Britain, France and Russia not to conclude a separate peace-compact with the enemy

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CURRENT TRAINING THOUGHT

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has naturally met with approval at home, and must certainly have been satisfactory to the allies. Not that they had any doubts as to Japan's attitude, but it is well for Germany to know that after she has settled with Europe she has still to reckon with Japan. In other words, Japan has to be reckoned with in the great European Peace Conference that must take place after the war. This is a matter that Japan is as glad to have definitely agreed upon as Europe; for some Japanese were wondering whether, after all, Japan would be given a voice in the councils of European nations. Now that she is formally and officially a party to the compact not to agree to a separate peace her presence at the peace conference is assured, and there can be no longer any dispute about it. Thus will Japan's forces of commerce and industry, as well as her sympathy, be all the more fervently devoted to the assistance of the allies. Her interest in the war has never for a moment relaxed, and she awaits the outcome with every confidence.

The Leper

In a country like Japan where the number suffering from the awful disease of leprosy is large, every facility for their care should be encouraged, so that so loathsome and incurable a disease may be as effectually isolated as possible. In addition to what is being done by the state, the Leper Hospital conducted by Miss Riddell at Kumamoto is one of the most praiseworthy works of charity that can be commended. This lady has devoted the greater part of her life to this humane undertaking; and as the enterprise is dependent wholly on the generosity of the public, her anxiety for its support is not small. Contributions which used to come from Europe and America have been somewhat reduced on account of the war, and special efforts have to be put forth to meet the emergency. The institution receives foreigners as well as Japanese, and there are now one or two Americans there as well as English. It is to be hoped that every one who comes across this mention of so noble a work will do what he can to support it by sending any contribution, however small, to Miss Riddell at Kumamoto, Japan. The Imperial Family of Japan has always shown a kindly and practical interest in the work, subscribing liberally; and this year Her Majesty the Empress gave a special donation. Thus far only the overdrafts for the year have been covered, but many more subscriptions are needed, and from every part of the world, if the lepers, both native and foreign, are to receive the humane treatment that is their due from civilized society.

Foreigners in America

The *Jiji Shimpo* is confident that the decision of the United States Supreme Court declaring the Anti-alien labor law in Arizona unconstitutional because a violation of the Fourteenth Amendment guaranteeing equality of treatment to all residents of America, whether citizens or not, will prove of great assistance to the case of the Japanese in California, against whom the Webb law militates in regard to land ownership. The people of Japan have been taking a keen interest in the case; and they feel assured that if the California law is challenged in the same manner, the Supreme Court must consistently render a similar verdict. Even the United States court at San Francisco, from whose decision Arizona appealed to the Supreme Court of the United States, argued that if a state may lawfully prohibit any percentage of foreigners being employed in labor it would have the right to prohibit all foreign labor, which would unquestionably be a violation of the Constitution of the United States; and so it may reasonably be inferred that if prohibition of labor be a violation of the rights of residents the prohibition of their ownership of land may be equally regarded as a violation of their rights as residents. It must be admitted, however, that internationally land-ownership has been regarded as in a different category from rights of labor, though land-ownership is coming to be more and more looked upon as a right of aliens living in a friendly country.

Suicides

A writer in the *Chuo Koron* comments aptly on the increasing number of suicides annually recorded in Japan,

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and believes that the number is larger than that of those appearing in the press. Late spring and early summer seem to furnish the greater number of victims, so that heat evidently has an irritating effect on the mind, producing the melancholy that leads to self-destruction. Just what motive leads to suicide in Japan is a question this writer does not undertake to answer; but in spite of the fact that the habit is regarded as evil, many look to it as the only relief from misery. Though suicide is condemned by both Christianity and Mohamedanism many Japanese regard it as sometimes a means toward a higher end, as in the case of Socrates and Christ. What strikes one in the case of Japan is that the number of suicides seems to increase with the development of western civilization in this country. The evil is thought to be due to a more insistent spirit of pessimism following the wave of materialism in evidence after the wars with Russia and China. Lack of imagination and deep thinking, which fail to find solace in material forces, and knows no other source of relief, naturally leaves the victim in fatal despair. The writer in the *Chuo Koron* is not inclined to think that many of the victims of suicide are worse than those left behind; many of them have too high an ideal to live in a world so indifferent to ideals. Never for many years has society been so stagnant and gloomy; and while the more strong-minded fight their way through and triumph, the less fortunate and the weak-minded succumb. The three main causes of suicide in Japan are unconsumated love, debt and the failure of men of education to make a decent living. There is no hope of staying the march of suicides with a reformation of society, thinks the writer under review.

Peace not Attractive

Continuing his interesting comments on suicide in Japan the writer in the *Chuo Koron* adduces the saying of President Wilson that war will never be eliminated until Peace is regarded as more attractive than war; and goes on to say that because he agrees with the American President he is opposed to Peace, since, owing to the cramped position of Japan, society is unable to expand, thus creating misery and making peace uglier than war, which has a direct effect on suicide in Japan. He believes Japan must rise above her present condition if she is to be happier and make life worth living, and that she can only do so by war. It is all very well for countries surfeiting in wealth and abundance, like England and America, to talk about peace, but what Japan most needs is to break the bonds that restrict her expansion and make the Pacific the center of her activity and establish her own colonies as vents for immigration. Until this chance to expand comes, pessimism cannot be expected to disappear from Japanese society.

National Decay

The awful scenes now witnessed in Europe lead careful students history to solemn retrospection. It is hard to see how some of the nations locked in this life-and-death struggle can emerge whole; and some many not reappear at all. When a nation dies what is the verdict of history? It is in almost every case the same story: Died at its own hand while temporarily insane. Science tells us that the main cause of death is over-stimulation; and this is as true of nations as of individuals. While life is growing and on its way to full development stimulation is often good for it, but when stimulation is continued to a point beyond necessity the result is fatal. Then the powers of life become the forces of death. This law, characteristic of all biological phenomena, holds good equally in society. The community and the state finally succumb to the power that has given them existence. History shows that individuals and nations that are too advanced, are unable to adapt themselves to environment and die. Too constant repetition of the forces that have produced them will ultimately undo them. The same factors that called them into life, if uncontrolled, will cause them to outgrow the environment on which their existence depends. Thus history shows how old and highly civilized nations quake and crumble, while new ones, more in harmony with their surroundings, rise up to take their places. Athens and Rome perished of their own

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greatness. And so it is all through the range of existence, whether chemical, physical, biological or sociological; forces that create conditions suitable to the existence of particular things, by a multiplication of effects overdo necessity creating conditions so different as to be finally fatal to the existence of the thing created. It is conditions that create individualities; and it is conditions that destroy them. The only hope of a nation, then, is so to control the influences that urge it on as to prevent their creating hothouse conditions, stimulating the nation beyond eflorescence and so to decay. The forces of government, religion and education should be directed toward creating conditions that do not over-reach themselves, producing national intoxication and indifference to ideals. Danger lies in fostering deeds and the worship of symbols suggestive of inordinate national pride and self-importance to the neglect of factors essentially vital. Stimulation is good at times; but it must be subordinated to a balanced mind and a noble character.

Fear of America

The Osaka *Mainichi* makes the alarming assertion that too much preparation for national defence can become a cause of war. The paper sees in the American programme of army and navy expansion a danger which Japan is warned to take account of as her chief concern. The necessity for a bigger army and navy in the United States, says the Osaka paper, is attributed to the increased responsibilities of the Panama Canal and securing American supremacy on the Pacific; but the *Mainichi* thinks that a rich and powerful country like America cannot become possessed of a vast army and navy without being a menace to others. America has a long-cherished desire to establish herself in China on pretext of solving the Pacific problem; and her present policy of armamental expansion cannot but be regarded as threat to Japan. Thus the attitude of the Osaka *Mainichi* is in direct conflict with the public declaration of President Wilson who said that army and navy expansion in America need cause no anxiety among other nations, for the new policy was not for purposes of aggression nor to gratify any international political ambition, but simply to afford the country safety. The scheme was solely for purposes of defence and not for war. This means that America contemplates no war unless she is attacked.

Serpent Wisdom

The *Yomiuri* commends Germany for her practical shrewdness in taking every advantage of circumstances for her own ends. She is reaching out her hands to Persia and India and even trying to foment trouble in China, so as to create friction among the Powers. If Germany can reap any advantage from disturbance in Asia she will stop at nothing that will bring them about. It is a mistake, says the *Yomiuri*, to charge Germany with unjustifiable intrigues and a depraved mind because of her endeavors in this way. A nation should always look to its own interests, and, if possible, should even cultivate a determination to conquer the world. The survival of the fittiest is the law of nature; heaven supports the fit to the destruction of the unfit. Germany's fortitude and efficiency Japan should imitate, declares the paper. There is no use in indulging in gratuitous attacks and hypocritical accusations. Japan should make up her mind that the Anglo-Japanese Alliance exists for Japan, that friendship with China is for the promotion of Japanese interests, and even the recent warning given to China is for Japan's own sake.

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